

NEWS CANON UNVEILS
CONCEPT CAMERA

**APOY ROUND 8 RESULTS
ARE YOU A WINNER?**

Saturday 30 October 2010

amateur

Photographer

NIKON

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

www.amateurphotographer.co.uk

D3100

Punching above its weight?

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**FULL AP
LAB AND
FIELD TEST**

DARK AND DRAMATIC

Shoot black & white with contrast

MONOCHROME



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WHITE BALANCE

Learn to use it like an expert

TECHNIQUE



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TOP-QUALITY PRINTS

A4 all-in-one printers reviewed

BUYERS' GUIDE



PAGE 59



Nature in Focus

Canon, Páramo Directional Clothing and Wild Arena are proud to announce a series of exciting one day photography roadshows around the UK.

These inspirational events will celebrate the art of nature and landscape photography with thought-provoking seminar sessions from renowned photographers Ben Osborne, David Ward and Philip Malpas. Plus practical outside sessions with Charlie Hamilton James.

A unique opportunity to also get product advice from the experts and to try out the latest imaging equipment.

Dates

8th Nov 2010 Martin Mere, Lancashire
10th Nov 2010 Slimbridge, Gloucestershire
12th Nov 2010 Arundel, West Sussex

Don't miss out - book now at
www.canon.co.uk/natureinfocus



Canon



Photo credit: David Southard/Wild Arena

you can

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Amateur Photographer For everyone who loves photography

IT HARDLY seems right that 'sight', as a single sense, should have to cover quite so much ground. Of the five senses, sight is easily the more complex, and is expected to work so much harder. Touch informs us of texture and temperature, and taste, flavour on top of that. Sight has to warn us of factual forms and their movements, but through the recognition of colour it also tackles temperature and mood.

In photography, the factual aspect of vision is what we use for composition, as we place objects in relationships with objects, matchmaking for lines, shapes, space and unspace. Colour, on the other hand, helps us draw the emotional response we require from our viewers – happy, sad, warm, cool,

sick and healthy. By touching a photograph we can't tell whether it was taken on a cold day or not, but when our eyes see the cyan/blue cast that blankets the page, we appreciate the frozen toes and fingers that went into its making.

While individual objects have a colour of their own, it is the colour of the light that shines on them, and the way we represent that light, that plays a crucial role in the communication of atmosphere. White balance is the neglected cornerstone of photography.



Damien Demolder
Editor

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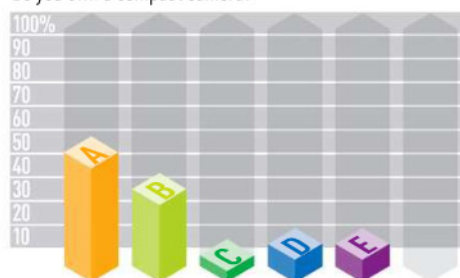
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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 16 OCTOBER WE ASKED...

Do you own a compact camera?



YOU ANSWERED...

A Yes, and I use it a lot	47%
B Yes, but I don't use it much	31%
C Yes, but I never use it	4%
D No, but I'd like one	9%
E No, I can't see the point	9%

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VOTE ONLINE www.amateurphotographer.co.uk

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Rose-Lynn Fisher's bee images reveal an intricate, graphical world we don't normally see. Gemma Padley finds out how she creates her unusual close-up pictures

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Lee Frost explains how to make the most of dark, moody scenes to create atmospheric images full of drama



Find out how to create moody, atmospheric scenes full of drama

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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“He didn’t write anything down in case someone stole it”
Photo history set for re-write?
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Cleaners accused of ditching pics • Wrangle sparks High Court writ

PHOTOGRAPHER BATTLES OVER LOST BLUR PICS

A PHOTOGRAPHER has launched a legal battle with EMI over lost pictures of the band Blur.

Precious photographs of the group, which are thought to be worth up to £170,000, were thrown away by a cleaner working for the EMI music company, it is alleged in a writ filed in the High Court.

Photographer Paul Postle shot the photos at the height of the band’s fame in the Britpop era of the 1990s.

It is believed that the trashed pictures – running into the hundreds – were thrown away nearly a decade ago, but that it took EMI six years to notify Postle of the loss.

Postle captured the images for Blur’s album *Parklife*, which was released in 1994.

It is understood that the photos were



The photographer’s lawyer Rupert Grey says hundreds of images went missing

housed in three boxes with a label attached stating, ‘Not rubbish. Do not throw away.’

The writ states that EMI agreed to hold Postle’s archive.

Speaking to *Amateur*

Photographer, Postle’s lawyer Rupert Grey said: ‘Rolls of film from four shoots were lost.’

He stressed that the pictures were captured before the advent of digital

photography and so there are no digital files, as there would be nowadays.

‘The point is we are talking about originals here,’ he told us.

The writ was issued six weeks ago, but EMI has yet to respond, said Grey from Swan Turton solicitors.

A spokeswoman for EMI told AP that the company did not wish to comment on the allegation.

The loss of images captured on film has sparked several legal cases in the recent past, among them an action by the survival expert Ray Mears, who is a keen photographer.

‘Professional transparencies and negatives are worth more and more these days. There is value in the originals,’ said Grey.

Grey pointed out that EMI sued the cleaning company over the loss of Postle’s images three years ago, but the case deprived the photographer of taking action himself.

It was settled out of court.

SNAP SHOTS

● A Canon digital EOS open day hosted by training company Experience Seminars will take place in Cambridgeshire on 23 November. The event will include sensor cleaning, technical support and ‘mini-seminars’ themed around macro photography, ‘captive wildlife’ and safari photography. The day costs £59. To book, call 01487 772 804 or visit www.experienceseminars.co.uk.

● Michael G Wilson, co-producer of the James Bond films and an avid photography collector, has been appointed chair of the Kraszna-Krausz Foundation, organiser of the And/or Book Awards. The 2011 contest will reward the best books on film and photography published or distributed in the UK this year. For details of the £10,000 awards, visit www.andorbookawards.org.

AMATEUR BEATS PROS TO RHS TITLE

THIS year’s RHS Photographer of the Year is an amateur who beat professionals to take the title, judges have revealed.

Vickie Howard triumphed over thousands of other photographers to take top spot with a photograph of tulips in the rain.

‘This picture really stood out for us,’ said James Arnold, licensing manager for RHS Media and one of the judges.

‘The atmospheric lighting of the rain coming down onto these pink tulips had to make this the winner.’

Meanwhile, 11-year-old Sam Kaye clinched RHS Young Photographer of the Year with an image of a hoverfly.

In last year’s contest, amateur Linda Wride also swept to victory. Her allotment shot eclipsed 2,000 other entries.



Vickie Howard’s shot of tulips in the rain was selected as the competition winner

CORINNE DAY IMAGES GO ON SALE



THREE

photographs captured by photographer Corinne Day, who died of a brain

tumour in August aged 48, are to be auctioned in London next month.

‘These images are examples of Day’s hard-edged documentary work,’ said a spokeswoman for the sale, which will take place at Bonhams on 16 November.

Her documentary shots will feature alongside a rare nude study by Czech photographer Frantisek Drtkol, which is expected to fetch up to £30,000.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 27 October

EXHIBITION Cameras in the Community, until 23 December at Plymouth Arts Centre, Devon PL4 0EB. Tel: 01752 206 114. Visit www.plymouthartscentre.org. **EXHIBITION** A Celebration of British Wildlife, until 30 October at Hoopers Gallery, London EC1R 0AA. Tel: 0207 490 3907. Visit www.hoopersgallery.co.uk.

Thursday 28 October

EXHIBITION Two Person Show by David Gledhill and Corin Sworn, until 19 December at Castlefield Gallery, Manchester M15 4GB. Tel: 0161 832 8034. Visit www.castlefieldgallery.co.uk. **EXHIBITION** An international exhibition of infrared photos and thermograms, until 28 October at Fenton House, Bath BA2 3AH. Visit www.rps.org/events.



Friday 29 October

EXHIBITION Ten Times Rosie (fashion photography) by Rankin, until 29 October at Annroy Gallery, London NW5 4BA. Tel: 0207 284 7320. Visit www.rankin.co.uk/exhibitions-annroy. **EXHIBITION** The Photographers (includes work of British photojournalists such as Bill Brandt), until 30 October at Chris Beetles Gallery, London SW1Y 6QB. Tel: 0207 839 7551. Visit www.chrisbeetles.com.

Saturday 30 October

DON'T MISS Magnum Professional Practice – weekend of lectures until 31 October. Subjects include commercial photography and stock photographs (events are not aimed at beginners). Costs around £411. Visit <http://events.magnumphotos.com/magnum-workshop/magnum-professional-practice>. **EXHIBITION** Bromoils by Eric Mitchell, until 31 October at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Sunday 31 October

DON'T MISS Diwali on the Square 2010 – celebrations in Trafalgar Square, London, feature dancing from 2pm. Visit www.diwalionlondon.com. **DON'T MISS** Photomonth, until 1 November, a photography festival featuring exhibitions at galleries and other venues around east London. Tel: 0207 375 0441. Visit www.photomonth.org.

Monday 1 November

EXHIBITION Feline Friends by Sue Baker, until 30 November at Rhubarb & Custard Boutique Photo Gallery, Windsor, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **EXHIBITION** The Thames in Focus: London's River Through a Lens, until 1 November at Old Royal Naval College, Greenwich, London SE10 9LW. Tel: 0208 269 4747.

Tuesday 2 November **LATEST AP ON SALE**

EXHIBITION Mister Sixties: Philip Townsend's Portraits of a Decade, until 7 November at the Lowry, Pier 8, Salford Quays M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com. **EXHIBITION** Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.



8MP, 60fps camera goes on display in Paris

CANON SHOWS 'CONCEPT CAMERA'

CANON has showcased a 'concept' camera capable of shooting still images at a frame rate exceeding 60 shots per second.

Unveiling the kit, at the Canon Expo 2010 show in Paris, the firm said the model has a new eight-million-pixel CMOS sensor and is capable of shooting video with a resolution four times greater than Full HD.

Described by Canon as 'compact and lightweight', it has a fixed 20x f/1.8 optical

zoom, designed to deliver the 35mm viewing angle equivalent of a 24–480mm lens.

The zoom is powered by a 'new, fully electronically-controlled lens drive system', according to a statement released by the company.

Canon has stressed that showing the camera does not mean it has any plans to develop it.

A spokesman told us that the camera was merely a 'concept', intended to illustrate what could be achieved in the future.



London's PhotoMonth is to play host to 'Bookzilla' and its 20x14ft winning images

LARGEST PHOTO BOOK RECORD

A PHOTOGRAPHY book the size of a bus has made a bid for the title of the world's largest photo book.

Dubbed 'Bookzilla', the '20ft x near-14ft beast' showcases the six winners of a travel photography competition organised by online printing company PhotoBox to mark its 10th anniversary.

A spokesman for the project – to be unveiled at the Old Truman Brewery in Shoreditch, London – said: 'The jaw-

dropping "Honey I Shrunk the Kids" experience for all ages is set to leave visitors speechless as they walk in and out of its mammoth pages in an awe-inspiring photographic tour of the globe.'

The exhibition forms part of the East London Photography Festival, PhotoMonth, which runs throughout October.

Competition winners include Hannah O'Sullivan (Africa category), Rob Wicks (Europe) and Aysin Halil (Asia).



SNAP SHOTS

● Photographers looking to sell their images may benefit from reading the latest edition of the *Freelance Photographers' Market Handbook*. The 27th edition has just gone on sale listing hundreds of magazines and other publications seeking pictures, along with the types of images required. It also contains details of more than 100 picture agencies. The 240-page handbook is available in bookshops, priced £14.95, or it can be ordered by post (£16.95 including p&p) by calling 0208 882 3315.

● Free Sony firmware adds AF support for A-mount lenses when used with the firm's NEX-5 and NEX-3 cameras. 'Single-shot autofocus is supported with 14 optional A-mount SAM and SSM lens models when used with the optional LA-EA1 mount adapter,' said Sony in a statement. 'Single-shot AF is also possible while in movie-recording mode by pressing the shutter button halfway down.' AF support for A-mount lenses also requires a separate firmware upgrade for the LA-EA1 adapter. For full details and to download visit <http://support.sony-europe.com/hub/hub.html>.



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THE ROYAL PHOTOGRAPHIC SOCIETY COLLECTION AT THE NATIONAL MEDIA MUSEUM

PHOTO HISTORY BOOKS SET FOR RE-WRITE

A PREVIOUSLY undiscovered method of image making dating from the 1820s may force a re-write of the photographic history books, claim researchers.

The findings stem from analysis of a photographic plate created by French amateur scientist Joseph Nicéphore Niépce, which was brought to England in 1827.

Although the findings do not reveal a previously unknown photograph, they appear to shed new light on the processes used to fix a photographic image, and Niépce's role in the recorded invention of photography, as we know it, in 1839.

Scientists point to the possibility that Niépce kept secret a process where he used a 'light-solidified' resin deposit resembling a material obtained when heating lavender oil, to help the plate accept the image.

This conflicts with records that suggest

Niépce had only used bitumen to coat the pewter plates.

The research was conducted by the National Media Museum (NMM) in Bradford and the Getty Conservation Institute in Los Angeles.

Scientists examined the image structure present in the metal plates using technology that included infrared spectroscopy to identify the organic components of the image layer.

They also used high-resolution digital microscopy to reveal details of the image structure.

An NMM spokesman said: 'Of the three plates studied, one illustrated Niépce's skill in copying prints of the day and included deep etching, done by the photographer to enhance the original photograph.'

'A second plate showed light etching over a photograph.'

'However, the stand-out artefact is the third plate, long thought to be enhanced with etching, which is actually a photograph without any hand tooling at all.'

The scientists say there is no previous evidence that Niépce used lavender oil to help fix his pictures and stress that they found no trace of hand engraving used to enhance them.

Asked why Niépce would have kept the process under wraps, the NMM spokesman told us: 'He didn't write anything down in case someone stole it.'

AP reported the potential implications of this research in August.

Niépce is known to have captured the first surviving photograph from nature around 1826.

History books record that the Frenchman was not only able to develop the image, but he was also able to fix it, having first experimented by copying drawings through the action of light – and subsequent etching – more than a decade earlier.

Niépce is believed to have contributed to Louis Daguerre's discovery of the light sensitivity of iodised silver plates in 1831.

Daguerre and British inventor William Henry Fox Talbot are regarded as the founding fathers of practical, or 'modern', photography in papers they published separately in 1839.

Researchers say their investigations provide new evidence of the significance of Niépce's contribution to the history of photography.

'Our findings are shining a different light on the early history of photography than has previously been documented in literature,' said Dusan Stulik, senior scientist at the Getty Conservation Institute.

'We have been able to create a fuller picture of Niépce and how he worked... This is a very good example of how new and significant information can be revealed when combining art history research with objective insight and the powerful tools of modern science.'

Niépce had intended to share his pioneering experiments with the Royal Society in England in 1827, but he never got the chance.

He died in 1833, six years before Daguerre – his sometimes collaborator – made his claim as an inventor of photography.

NIKON OFFERS CELEBRITY PHOTOGRAPHER PRIZE

A THREE-MONTH placement with a celebrity photographer, plus Nikon camera gear, is up for grabs as part of a move to back 'emerging photographers'.

The Nikon Foundation is a competition open to final-year students attending a higher education, photography-based college or university course in the UK or Ireland.

Students are asked to submit a portfolio of images for the chance of a three-month placement with celebrity photographer John Wright, starting next summer.

Nikon UK's group marketing manager

Jeremy Gilbert said: 'We recognise that getting a job in photography after education can be tough, which is why we have introduced this "money can't buy" opportunity.'

'We hope that the winner will pick up some valuable experience, tips and skills from John to help them progress their career.'

John Wright said: 'I am delighted to be part of the Nikon Foundation and am really keen to support emerging photographers.'

'I'm looking forward to seeing the portfolios and interviewing the finalists to

find someone with raw talent, who is able to embrace a challenge and appreciates that a career in photography requires commercial awareness and drive, and that succeeding is not just about taking pictures.'

'I'm hoping to reward someone who shows the imagination, determination and commitment to excellence that's necessary to fit in with my team, with the opportunity to gain a real hands-on introduction to the realities of succeeding in this industry.'

The competition closes on 31 March 2011. For details visit www.nikonfoundation.co.uk.

AP
THIS
WEEK
IN...

1896

As autumn unfolded, AP had some advice for readers before winter set in. 'Now that the fields of summer are over, photography is beginning to look up... Many charming bits are still to be obtained by the "artistic" worker and medal hunter, now that the trees are beginning to shed their coverings and the autumn tints to appear.' AP urged readers to head down to areas such as the New Forest. 'Go, I say, before the cutting winds of winter hold their sway and ere the camera is banished to its winter somnolence.'

358 THE AMATEUR PHOTOGRAPHER
BREEZES FROM THE SOUTH.
BY "FOLIAGE."
Now that the field days of summer are over, photography is beginning to look up in this part. Many charming bits are still to be obtained by the "artistic" worker and medal hunter, now that the trees are beginning to shed their coverings and the autumn tints to appear. In day or so can be well spent by the worker with an "observing" eye in and around Lyndhurst or Brockenhurst. Go, I say, before the cutting winds of winter hold their sway and ere the camera is banished to its winter somnolence.
I HEAR that the Bournemouth Photographic Society will open their winter session on November 13th with a social evening. Tea, coffee, and refreshments are to be provided, and it is hoped to have a show of members' summer work and lantern slides, etc. I understand also that a capital winter programme has been arranged, that three affiliated lectures of the Royal Photographic Society have been secured, and also that there are some other good things up the sleeves of the Committee for the benefit, not only of the members, but for the public of Bournemouth also, whether photographic or not, but more anon.
THE cinematographer paid a visit to Bournemouth last week. As this was its first appearance there, it drew large crowds. The theatre-going public is also announced to appear in November.

Club news from around the country

CLUBNEWS

BANBURY CAMERA CLUB

The club, which recently staged a fund-raising exhibition for a local hospice, says it normally holds meetings a Chenderit School, Archery Road, Middleton Cheney OX17 2QR at 7.30pm on Mondays. Visit www.banburycameraclub.org.uk.

EAST IPSWICH CAMERA CLUB

Members will hold a bring-and-buy sale, by auction, on 2 November. Meetings take place on the first and third Tuesdays of 'most months' at Tower Hall, 5 Broadlands Way, Rushmere St Andrew, Ipswich, Suffolk IP4 5SU. Visit <http://eastipswichcameraclub.co.uk>.

ESHER CAMERA CLUB

Sam Levy ARPS will host a presentation entitled '60 years from plates to pixels' on 2 November at the United Reform Church Hall, Speer Road, Thames Ditton, Surrey KT7 0PL. Call 0208 398 8489 (available Tues 7.30pm-10pm).

SNAP SHOTS

● Ricoh has added 'cross process' and 'high-contrast b&w' modes to its GR Digital II compact camera via a firmware upgrade. Benefits also include a doubling of the screen magnification ratio in manual focus mode. For details visit www.ricoh.com.

● An amateur photographer fell 70ft (21 metres) to his death when he lost his footing while taking a picture near a waterfall. David Heron, 58, tumbled into the River Tees on Sunday 10 October and was swept away. He had been trying to photograph High Force waterfall in County Durham, one of England's highest, say reports.

● Gitzo customers can claim up to £100 off camera support systems by trading in their old support at one of 25 Gitzo 5 Star stores nationwide. The offer applies to the purchase of a Gitzo tripod, monopod, head, or tripod/head combination. The offer runs until January 2011. For details visit www.gitzo.co.uk.



Do you have a story?

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© STEVE HODGSON

'Unique' image wins £5,000 'DEFIANT' GULL PIC WINS WILDLIFE CROWN

PHOTOGRAPHER Steve Young has won the British Wildlife Photography Awards with a picture of a defiant herring gull.

Young beat thousands to the £5,000 cash prize with a photo described by judges as 'unique and striking'.

Tom Hind from Getty Images, one of the judges, added: 'I like the defiance in this shot – the gull's refusal to be moved in

the face of this crashing wave seems to sum up a peculiarly British stoicism.'

Meanwhile, 14-year-old Adam Hawtin won the Young British Wildlife Photographer title.

To view the winning images visit www.bwpawards.co.uk.

The *British Wildlife Photography Awards: Collection 1* book is available from AA publishing, priced £25. For details, visit www.theaa.com/shop.

SNAPPY SNAPS FORGIVES GEORGE MICHAEL

SNAPPY Snaps says it would welcome George Michael to any of its stores despite him colliding with one of the chain's London branches in July, causing damage to the shop front.

The singer was jailed for eight weeks after crashing his car into Snappy Snaps in Hampstead while under the influence of cannabis on 4 July.

He was released on 11 October after serving half of an eight-week sentence.

Speaking since his release from prison, a spokesman for Snappy Snaps said: 'Snappy Snaps welcomes George Michael as a customer and looks forward to seeing him at his local Snappy Snaps store in Hampstead or any of our stores nationwide now that he is out and about again.'

'We are pleased to note that his experience in prison was a positive one and that it has been an inspiration to him.'



Snappy Snaps bosses took the opportunity to highlight the recent launch of the Snappy Snaps App for users of the Apple iPhone.

'This means there's even more convenience for customers – they can order directly from their iPhone or online at www.snappysnaps.co.uk and pick up [prints] from their nearest store using the one-hour service.'

George Michael was jailed in September after pleading guilty to driving while unfit through drugs and possessing two cannabis cigarettes.

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



www.geograph.org.uk

GEOGRAPH aims to collect geographically representative photographs and information for every square kilometre of Britain and Ireland. Relying solely on the submissions of amateur photographers, it's a great way to do more with your pictures, meet other photographers and take more photographs. Most of the pictures aren't anything fantastic. Many are overexposed or the composition is slightly off, but the sheer depth and volume of imagery here is stunning. This is a lofty ambition, but the well-organised project is meeting every promise.



© CONSTANTINE MANOS/MAGNUM PHOTOS

American Color 2

By Constantine Manos

WW Norton, hardback, 143 pages, £48, ISBN 9-781593-720384

BOOK

IN THIS sequel to his previous work, *American Color*, Magnum photographer Manos continues his exploration of what's real and surreal in contemporary America. These extremes are often delineated by equal extremes of light and colour, with subjects either shrouded and obscured by deep, black shadows or illuminated by blinding sun and heavy, saturated colours.

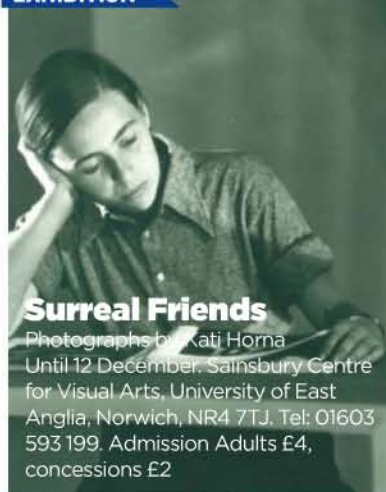
Manos's unique collection is superbly observed street photography that uses natural light's different effects in telling the stories of his subjects. Like an everyman's Trent Parke, Manos uses the sunlight reflected off the myriad paved surfaces and exposes for the highlights to create the effect of crisp silhouettes of people being swallowed up by their environment.

Other times he greatly underexposes to saturate his colours and highlight the absurdity of what he is seeing. The American landscape Manos shows us is one that is gauche and strange, yet somehow familiar. Unlike other sometimes myopic looks at American society, Manos's study embraces the eccentricities with sentimentality. It's a wonderful collection.



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EXHIBITION



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Surreal Friends

Photographs by Kati Horna
Until 12 December, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, NR4 7TJ. Tel: 01603 593 199. Admission Adults £4, concessions £2

SURREAL Friends celebrates the achievements and friendship of three leading women surrealists: British painter and sculptor Leonora Carrington, Spanish painter Remedios Varo and Hungarian photographer Kati Horna (pictured above), who were all targets of the Nazis and fled Europe, meeting in Mexico City in 1943.

After fleeing Europe, Hungarian-born Horna became a photojournalist, as well as undertaking surrealist photography projects. The exhibition shows her photographs of Paris in the 1930s and the Spanish Civil War, as well as images of her adopted Mexico that document the lives of her friends Carrington and Varo. Horna used surrealist and absurdist styles, but with strong elements of traditionalism, to evoke the mood of the time during what was a terrifying period in world history.

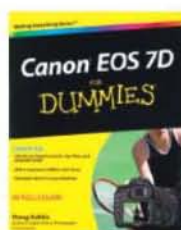
CONDENSED READING

A round-up of the latest photography books on the market

● ITALY'S PRIVATE GARDENS

by Helena Attlee, photographs by Alex Ramsay, £35 What garden photography wouldn't benefit from Roman ruins, Italy's amazing light and Tuscan backdrops? Still, even despite these natural advantages, Ramsay's well-composed, perfectly exposed shots are a breath of fresh air in a sometimes staid format. ● **BEE** by Rose-Lynn Fisher, £20 Interviewed by Gemma Padley in this week's issue (see pages 21-23), Fisher's stunning black & white extreme close-ups of the humble bee are captivating. Using a scanning electron microscope, Fisher is able to magnify her subjects thousands of times with crystal clarity, allowing us a closer look at their structure. Amazing stuff. ● **CREATIVE OPTICAL & DIGITAL FILTER TECHNIQUES**

by Joseph Meehan, £12.99 The fact that this solid guide, packed with advanced techniques and lots of useful information, sells for the modest price of £12.99 makes this remarkable value. Photographers of all styles and abilities will benefit from Meehan's book. ● **CANON EOS 7D FOR DUMMIES** by Doug Sahlin, £21.99 It's easy to scoff at the *For Dummies* series, but there's a reason it is so ubiquitous and been running for so long. They're thick, plainly written guides, packed with all the information one needs, and this Canon EOS 7D volume is no less than that. At an affordable price, only a dummy would take a chance on another guide.



Florescence

Photographs by Clive Nichols, text by Noël Kingsbury Merrell, hardback, 192 pages, £30, ISBN 978-1-8589-4534-7

BOOK



CLIVE Nichols is well known to AP readers, as are some of the images in this book. Clive shoots all number of floral and garden images, but he seems particularly at his best when going in close on an individual flower with a simple, yet brightly coloured, background to give the image punch. That's what makes *Florescence* such a treat.

No detail has been spared in taking and producing this set of images, as Clive gets ultra-close and uses isolated focus to show off breathtaking detail, shape and colour, almost as if the flowers were sculptures. Sometimes it's hard to find any emotion in floral and garden

photography, but ultimately what comes across in this collection is Clive's passion for his subject matter.



READER OFFER

Florescence is available to AP readers for the special price of £27 including p&p (rrp £30) by phoning Marston Book Services on 01235 465 500 and quoting the reference MPMERFA.



Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

GIVE IT A TRY

Roger Lush's letter *No snobs here* in AP 16 October prompted me to look back at Ed Walker's letter (AP 2 October) that was the cause of Roger's comments.

If I interpret Mr Walker's comments correctly, it would appear that he is directing criticism at one of Aberdeen's camera clubs without ever having crossed the threshold of either of them. He says he is 'reluctant to go as the "snob" factor has prejudiced [his] view without [him] ever stepping through the club's doors'. And then he proceeds to say that it is no fault of the club or its members, who he is sure would welcome him without any problem.

So what exactly is Mr Walker's problem? Fear of the unknown? A comment made by his father 30 years ago? Undoubtedly, some camera clubs may have the odd member who pays more attention to the equipment than the photographic result of using it. However, I would suggest that these members make up a tiny minority of any club's membership.

I visit not a few photographic clubs in Scotland in my capacity as one of the dreaded competition judges, and I also give talks to clubs. This gives me the opportunity to speak to members of all sorts of clubs, large and small. Rarely have I encountered the 'snob factor', although I have met members who are more interested in equipment than photographs. These people are often the butt of other members' good-natured derision.

My advice to Mr Walker is to go and cross the threshold of a camera club, and experience the atmosphere for himself. I am certain that he would be allowed to go along for a few weeks before committing himself to joining. I can also guarantee that the first question he is asked will not concern the type of camera he has. More likely he will be asked what sort of photography he is keen on. Go on, Mr Walker, try it.

Neil Scott, Edinburgh

I was thinking of starting a club myself just for camera snobs, but now I'm worried that there aren't enough of them to join me – **Damien Demolder, Editor**

SUCK IT AND SEE

David Bate's letter in AP 16 October raises the possible downside of using budget printing papers. The same doubts are often expressed about the wisdom of using compatible inks and their resistance to fading.

Can I suggest a simple test that Mr Bate and AP readers might like to try to settle the issue? Print a test piece on each of the papers you use – I make 5x4in copies of a Macbeth Color Checker chart, although any image with a good colour range would do. After recording details of the paper and ink used on the reverse side, cut each test piece in half and store one half away from all light. Put the other halves in a clip frame and place it where it can get most of the day's sun – I have left tests in my conservatory for four months, typically. When the exposed half is reunited with its other half, the degree of fading, if any, can easily be assessed.

My tests of various papers have been both interesting and enlightening. Glossy, satin and matt papers, those that contain optical brighteners and those that don't, can all give different results. However, this practical exercise will remove any speculation and tell Mr Bate whether his purchase has been worthwhile. My guess is he will be pleasantly surprised.

Clifford Brown, Somerset

That's a good test, Clifford, but really you need to make a fresh print too for the comparison. Even in a dark drawer, chemical reactions between ink and paper take place, causing colour shift and fading. It's not all about light – **Damien Demolder, Editor**

KEEP IT REAL

Peter Wardle (*Letters*, AP 16 October) has a point: now that the majority of photographers are using only digital devices, perhaps we need to stop calling them 'digital'. However, that leaves those of us still faithful to silver images with a problem. What shall we call our kit, to avoid confusion? I suggest that we have alternatives. 'Film' cameras is one option, certainly. Or, maybe, 'real' cameras...

John Duder, West Midlands

Further suggestions on a postcard, please – **Damien Demolder, Editor**

SNOBS EVERYWHERE

I've never been a member of a camera club but I have experienced camera snobbery. While walking over Dartmoor in the West Country recently, I was stopped by a tourist who asked if I'd take a picture of himself using his camera. Having obliged, I returned his compact to him and he took this opportunity to tell me that the £1,600 Nikon D700 around my neck was 'rubbish' compared to his compact. I smiled and thanked him for his frank and expert advice.

I am both an active photographer and a photography teacher and my point is this: if I were a painter, would people ask if I use Windsor and Newton brushes or Rowney? If

What The Duck



THE FERRARI MODEL

I just wanted to thank Ian Farrell for the giggle he gave me in his reply to Ian White regarding the use of Nikon DX lenses (*Ask AP*, AP 2 October). It's true that 'Nikon was late in arriving at the full-frame party', but the company was making these funny full-frame things called film cameras for a few decades beforehand, and the lenses for these cameras work just fine on a D700. These film lenses include the 135mm f/2 DC that you pictured next to the letter mounted on a D300S, with the caption 'The Nikon D300S can be paired with DX lenses'.

Of the 65 current autofocus lenses on Nikon's website, only 17 are DX-specific. There is also a huge market in cheap used (FX) Nikkor lenses – I'm very happy with a 135mm f/2.8 optic from 1981, for example, and the kit lens for my D700 is a 28–200mm G, neither of which is still made but both of which are inexpensive second-hand. The latest and greatest full-frame Nikon lenses are expensive, but fine photos have been taken for years with the previous models, so don't dismiss them. Nikon takes the Ferrari model: instead of making new, cheap FX lenses, they let people buy second-hand.

Ian White may want to replace his DX lenses if he moves to full frame, but doing so isn't the challenge Ian Farrell suggests. Everything from a 6mm fisheye to a 2,000mm reflector exists in the Nikon F-mount and will work on FX digital Nikon cameras, and there's plenty of affordable kit in between.

Come to the (able to shoot in the) dark side, Ian – switch to a D700.

Andrew Garrard,
Berkshire



I carved furniture would it matter who made my chisel? Snobbery is always something misguided and misplaced.

Always remember that the camera is only the tool that the photographer makes their work with. Just like chisels and brushes...

John Tyrer, Devon

I hope he's looking to join a club –
Damien Demolder, Editor

CINE SIZED

As many of your readers will doubtless have pointed out, Barry Heath isn't quite correct in his description of the origin of the now standard still 35mm format as the 'standard frame size for cinematic images' (*Letters*, AP 2 October).

Thirty-five millimetre cine cameras typically run the film vertically, with the width of the frame being across the film. One of the commonest 35mm cine frame sizes, the standard 'academy' frame, is roughly equivalent, as it happens, to the APS-C size we're all now very familiar with in DSLRs, although the aspect ratio is different (1.37:1). The cine format uses four perforations/frame.

There was a horizontally running 35mm cine format called 'Vistavision', with a 1.5:1 aspect, but this didn't appear until 1954, a long while after the first 35mm stills cameras, including Barnack's, which settled for the most part on the eight-perforation horizontal frame (some early Nikon rangefinders used narrower frames, and there have been square, panoramic and other variations all on 35mm stock).

Paper sizes are hugely diverse, and the common photographic print sizes come, as far as I can tell, from a bewildering variety of backgrounds, none of which has much

to do with metric paper sizes. The 6x4in, 12x8in and other 1.5:1 sizes are (obviously) suited for full-frame prints from 35mm film, although 12x8in prints were sold in the 1890s, so perhaps the 35mm still frame aspect ratio was chosen to match these.

'Plate' sizes match glass-plate negatives, but these have varied a fair bit from time to time and place to place. The great thing about standards, as they say, is that there are so many to choose from.

Carl Williams, via email

REPAIR, DON'T REPLACE

It is common in these digital days to hear people advised to ditch a damaged digital camera as you can buy a replacement for less than the cost of repair. Well, that may be true sometimes, but not always. Earlier this year, my Nikon Coolpix P5100 suffered a mishap. It fell from my desk to the floor. Now, being a Nikon user, I expected that the camera would be OK, but unfortunately the Coolpix isn't built like a D2, so it wasn't.

I wasted many hours looking for a suitable replacement, but failed to find anything that met my requirements. Only one camera I looked at had an optical viewfinder, but it was heavier than I really wanted. What to do? Soon after, I went to Richmond Park in London, a trip that takes us past Nikon's UK offices. I dropped the camera in for an estimate, and I spent an afternoon photographing deer in the park.

The repair cost around £70, which was a fraction of what a new, less suitable camera would have cost. I was expecting an estimate of twice that so I was surprised it was so cheap. The moral of this tale is simple: it isn't always cheaper to replace than repair.

Geoff Gale, via email

BACK CHAT

AP reader Bill Edwards laments the slow death of film, but thinks he sees light on the horizon

THE ANNOUNCEMENT of the end of Fujichrome Sensia made me wonder what will happen to the supply of film. Everyone knows that the market for film is shrinking, but the important question is what is going to happen eventually? Is film going to shrink as black & white did to about 5% of the market, or will it shrink to the market share of bromoil?

It would seem logical that while there is a market for film, factories that make it will keep running while it is selling and nothing needs renewing. The crunch is likely to come when replacement equipment is needed and the manufacturer is unsure about the future. Curiously, declining markets can be very profitable for the last man standing as no new competitor would wish to enter a declining market.

It is possible that there will be a different answer for the different types of film. The situation with monochrome seems to have stabilised; several players have left the field leaving a niche. Monochrome is now used by amateurs and professionals who choose to use it, as well as some scientific and technical users who need to use it.

Users of colour negative film range from disposable camera users to professionals, so there is likely to be continuing demand. While colour slide film was the material of choice for serious amateurs and professionals, 35mm colour slide film could become a minor product compared to medium and large format.

I have seen two pieces of advice to new photographers advising them to use film rather than a digital camera. The first piece was to a would-be stock photographer who was advised to buy a second-hand professional film camera and scan the slides rather than trying to buy a professional DSLR. The second piece of advice was to a novice landscape photographer who was advised to buy a second-hand large-format camera and a quality flatbed film scanner on the basis that the combination would produce files of greater quality than any digital SLR and cost less.

The switch from film to digital is far less advanced in medium format and large format than in the smaller formats. The cost of large- and medium-format digital backs plays a part, but there is also the issue of dependence on battery power.

Of course, it is not just the supply of film that counts; it is the supply of the goods and services that make film usable. While film processing is still readily available, using film is not too difficult. If all films had to be home-processed, the market would contract considerably.

The future availability of film is hard to predict. While there will be some demand for film, the amount used will probably depend on the availability of the materials and services that make film usable. I predict that if commercial film processing is still available there will be a substantial market for film in the years to come.



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Thoughts from a wildlife photographer's world



THE WILDLIFE

Photographer of the Year competition, sponsored this year by Veolia Environnement,

is one of the largest and most prestigious wildlife photography competitions in the world. Now in its 46th year, the competition is owned by BBC Wildlife Magazine and the Natural History Museum. It began in 1964 with just three categories and about 600 entries. Now it receives more than 40,000 entries from 94 countries.

The Gerald Durrell Award for Endangered Wildlife is given to the most memorable image that captures the unique character or spirit of the subject. The species featured must be in the 2008 IUCN Red List of Threatened Species.

Winning images from the 2010 competition are currently on show at the Natural History Museum in London. For details visit www.nhm.ac.uk or call 0207 942 5000.



ANDY Rouse's book *Tigers: A Celebration of Life*, is available from his website, www.arwpstore.com, priced

£25 for the Standard edition (plus p&p) and £89 for the Collectors' edition (plus p&p). A donation of 25% of the profits from the Standard edition and a donation of £25 from the Collectors' edition go to tiger conservation.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy wins prestigious wildlife award for tiger image

AWARD WINNER



I REMEMBER

receiving my first major photographic award all too well. I had won the Animal Behaviour Category in the 1998 BBC Wildlife Photographer of the Year competition in my first year as a professional. I was nervous as I walked on stage to get the award from my hero David Attenborough. I dealt with the nerves as only I could. I told him, off microphone, one of the filthiest jokes I knew. He looked at me and then burst out laughing. All through the presentation we had the giggles – what a top chap! A few weeks ago I received a BBC award, the Gerald Durrell Award for Endangered Wildlife. The winning image, of a Bengal tiger (see right), is a poignant one as it's the International Year of the Tiger.

The image was taken on the last morning of my two-month tiger trip. We found this female soon after sunrise, walking through the grass, but too far away for a shot. As she disappeared over a small hill we edged around the corner, but she had vanished into thin air. Then my driver saw her in the grass. She was lying flat, ears forward, staring intently ahead and using her camouflage stripes to best effect. Her gaze was fixed on an unsuspecting herd of deer. Tigers are clever hunters and she was stalking out of the sun, invisible to the deer. Not once did she break the line of the horizon.

We edged the vehicle forward to get a more direct line, and since we were the first Jeep there this would also set the distance for the others and leave her plenty of space. I watched as the deer turned their backs and walked slightly away, and as if on cue the tiger rose from the grass and stalked slowly forwards. Her eyes were staring intently ahead and each step was taken with painstaking care; she was beautiful to watch, a magnificent predator in action. As she came closer I started to think about pictures and raised my Nikon with 200–400mm lens to my eye. The habitat wasn't that sexy and nor was the light, but I persisted. I locked the focusing point between the eyes and tracked her with my continuous autofocus. I was in the zone and the only thing that mattered was the tiger walking slowly towards me. As



© ANDY ROUSE

Andy's shot of the Bengal that won him the Gerald Durrell Award for Endangered Wildlife

she neared the Jeep she stopped, one paw raised, and cocked her head. I didn't miss. The hunt carried on for another 30 minutes, during which time she passed feet from the Jeep and eventually got into position for the charge. After a few tense minutes she leapt into action... but the deer were lucky that day and all her hard work was wasted. Well, not quite, as she will be remembered now forever thanks to the BBC WPOTY award.

Actually, I was surprised this picture won the category as, in my opinion, I'd entered better work in other categories. Yet this is the one lesson you learn about competitions – they are judged by humans and we all have different tastes. I have since asked a few judges why they chose it and it was simply due to its quirky, yet intense look.

It set the image apart from others and that is what a competition is all about – standing out from the masses. **AP**



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PHOTO INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel explains how she used two studio flashes to capture this image of catkins bursting with pollen

WITH its puffs of luminous green pollen, this image of catkins from a birch tree is a spectacular sight to behold. The image was actually used on the front page of the *Independent* newspaper in May 2006 to illustrate a story about vast amounts of birch pollen that had blown across from Scandinavia and settled in parts of East Anglia, Lincolnshire and North Yorkshire.

Birch trees produce catkins in the spring and these release pollen clouds during April. At this time of year you can see the puffs of pollen in the air. These pollen clouds can make an interesting composition, but you have to consider how to light the catkin to illuminate the microscopic particles. To show the pollen clearly, backlighting is the best approach.

In the field you could do this by mounting the flash or asking someone to hold it in the correct position, but there are lots of factors that make taking a shot like this difficult to do outside. You have to contend with messy backgrounds, and there is also the issue of the wind blowing the pollen in directions you don't want it to go or worse, not scattering enough pollen. To get this dramatic effect there needs to be a large burst of pollen from the catkins. I've tried this same shot outside, but it doesn't work as well.

I took this image in an indoor studio that I had created for this shot. I like working

in a controlled environment, but not instead of shooting outside. For my macro work I shoot both inside and

outside; working inside complements the photography I do outdoors. For a subject like this, however, photographing indoors makes it easier to control what is going on.

There are several stages to go through when setting up this shot and certain things to bear in mind. After picking the catkin twigs I brought them inside and put them into water. Providing you don't move or disturb the catkins in any way when you come to photograph them they should still be full of pollen. A single catkin gives out a surprising amount of pollen and more than one is helpful for creating substantial clouds of pollen. It's a good idea to have more than one catkin branch so can have several goes if you don't get it right first time.

I try to get my shots right in-camera, as this is the way I've always worked. I took this image on my Nikon F4 with a 105mm macro lens. To light the catkins I used two studio flashes each mounted on a stand on the table and angled at 45° so the catkins were lit from behind. I made sure the flashes were out of shot. You can tell I used two light sources by looking closely at the rim lighting on the stem. The flashes have revealed the bright, intense greens of the leaves, catkins and the pollen brilliantly.

The simple black background was some distance behind the catkins. Focusing on the catkins, I framed my shot to leave space below the catkins for the pollen cloud. Afterwards, as I was editing the image, I added black on each side to create a square image. Using a piece of cotton tied around the twig (I made sure it wasn't visible), I tweaked it firmly once to shake the pollen from the catkins. I had someone to help me do this while I concentrated on taking the shot. The catkins moved sideways rather than backwards and forwards, which meant the focus distance wasn't affected. The exposure was 1/500sec. **AP**

Heather Angel was talking to Gemma Padley

TALKING TECHNIQUE

To hold the birch catkin securely I used a handy device called a Plamp (pictured) made by Wimberley. You can buy these at Warehouse Express (www.warehouseexpress.com) for around £30. A Plamp is a great way to stabilise plants when you are taking macro shots. One end holds the subject in place while the other attaches to your tripod, although on this occasion I attached the Plamp to a lighting stand.



For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk. Heather's book, *Macro Through a Nikon Lens*, published by Chris Weston Publishing Ltd priced £18, is available to buy from her website at www.heatherangel.co.uk





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- 9** Mamiya RB67 PRO S Outfit
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Bee magnified 15x

Bee dazzled

Rose-Lynn Fisher's bee images reveal an intricate, graphical world we don't normally see. **Gemma Padley** finds out how she created these unusual close-up images

MOST of us know what a bumblebee looks like, and with its distinctive yellow and black stripes and delicate wings this garden visitor is a popular subject among photographers. Chances are you have photographed a bee in colour, perhaps as it lands on a flower to collect pollen or nectar, but have you ever taken a picture of a bee at extreme magnification in black & white?

Eager to explore the world of the industrious bumblebee, photographer Rose-Lynn, who lives in California, set about doing just that. After approaching a

friend who works in a laboratory, Rose-Lynn undertook a series of shoots using a scanning electron microscope (SEM) to produce highly magnified images of different parts of a bumblebee.

'I've always been interested in looking at things up close,' says Rose-Lynn. 'As a child I used to love looking through a camera's viewfinder to explore the world around me, zooming in and out to compose images and using the camera as a way to see. One day I found a dead bumblebee and asked my friend if I could use the

microscope to look at it more closely. The first time I looked at the bee's eye I was amazed by what I saw. I became fascinated by the interlocking hexagonal patterns and wanted to explore further.'

PROJECT

Over a period of 17 years, Rose-Lynn revisited the laboratory with dead bees she had found and gradually built up a series of images depicting a bee's body, antenna, legs, proboscis (mouthparts), eye and wings. Each



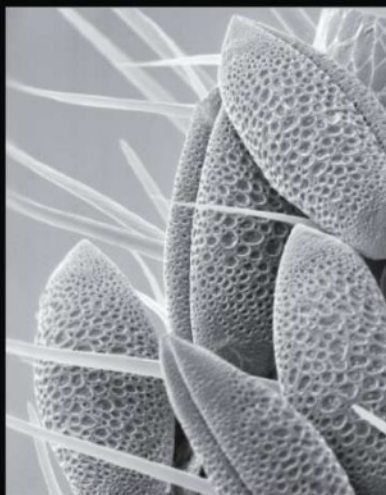
Photographer Rose-Lynn Fisher combines art and science to create her bee images





Above: A full corbicula (pollen basket) on the outer surface of a bee's hind tibia magnified 17x

Above right: Bee antenna magnified 1,100x



explorations of what is essentially a common everyday subject. Taking something quite ordinary, she creates images that are alien and unsettling to look at, but also enlightening and revealing. 'I wasn't approaching the project as a scientist, rather I was looking for interesting images of the bee,' she says. 'When viewed at this magnification the patterns become abstract and esoteric. I'm interested in patterns and finding abstracts in reality. I like to create images that have an autonomy, but that are also part of an interconnected whole. I wanted to explore the infinite patterning of nature to which we all belong.'

By looking closely at texture, design and form, and using light and shade to make the most of these structures, Rose-Lynn relays something of the reality of life for a bee and its role in nature. So while her images are abstract and surreal, they are also rooted in reality. 'I want my images to function on many levels – from science and nature to art,' she continues. 'The closer you look at the bees, the more you realise the patterns and structures never end. What makes it so exciting is that as you go deeper

and deeper you realise that what you're seeing – the unending complexity of this one creature – is just a tiny part of billions of other organisms.'

COMPOSING THE SHOTS

Rose-Lynn would first look at the bee under a normal microscope to assess its condition before analysing it more closely using the SEM. 'First, I made sure my specimens were intact and not damaged in any way,' she says. 'Using a low magnification, I would look at the entire bee and work out which parts I wanted to photograph in more depth. I then arranged the bee to allow a clear view of the area I had chosen to focus on and tilt my head to decide if the subject looked more impacting vertical or horizontal.'

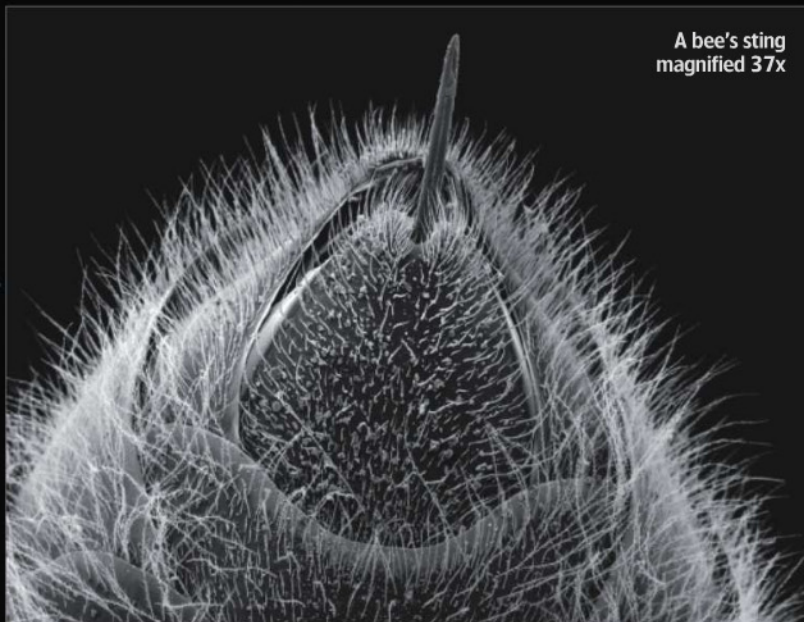
'I wanted to be able to create interesting compositions based on the bee's anatomy,' she adds. 'Sometimes when I zoomed in really tight the image became more about the texture, whereas zooming out allows the viewer to see the part of the bee more clearly. Just like when you're photographing a subject with a regular camera, you'll take several shots from different angles to see what works best. Looking through the microscope at varying magnifications does something to your sense of scale,' she adds. 'You lose a sense of what's big and what's small. Instead you're dealing with light and dark areas, texture and pattern, which are in turn linked with the bee's form and function.'

'Seeing a subject with such high magnification has opened up my photographic vision,' says Rose-Lynn. 'It has made me look more closely at things around me.' **AP**

time she photographed bees she had found. 'The project went through many different stages,' she says. 'Every time I went back to the laboratory I would bring another level of experience to what I was looking at through the microscope. In the beginning my inspiration was for the bee's eye and its hexagonal patterns, but then I started to learn more about bees and the process of pollination, which made me curious about the bee's form and how it functions. The bee population is in decline, so my focus also took an environmental turn'.

GRAPHIC APPEAL

With their ferocious-looking barbs and bristling hairs, Rose-Lynn's images are



A bee's sting magnified 37x



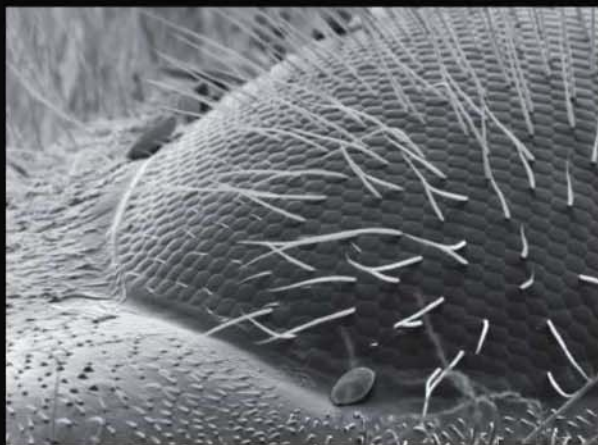
Rose-Lynn's book *Bee*, priced £20, is published by Princeton Architectural Press. For see more of Rose-Lynn's images visit www.rose-lynnfisher.com



Above: A bee's eye magnified 70x

Top right: The elliptical dome of a bee's eye is magnified 190x revealing the interlocking hexagonal patterns

Left: Some of Rose-Lynn's subjects are magnified up to 3,300x, such as this bee antenna



ALL PICTURES © ROSE-LYNN FISHER

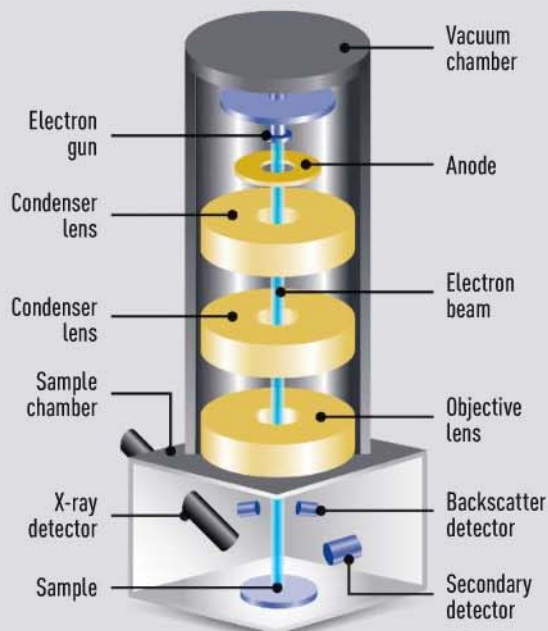
WHAT IS AN SEM?

Rose-Lynn used a scanning electron microscope (a JEOL 6100 SEM) to create her images. The SEM scans an object using a high-energy beam of electrons. The electrons react with the surface of the object (in this case the bee, which is gold-coated to provide electrical conductivity) to produce a series of signals, which are then converted into a high-resolution digital image on a computer monitor. It is possible to control the brightness and contrast of the image as it is being created.

The image isn't a photograph because the beam is not a beam of light, and unlike a camera lens that is made from glass the lens on an SEM is made from magnets that control the direction of the electrons. Rose-Lynn processes the images in Photoshop, adjusting the exposure as she would a normal photographic image. The image is created in black & white automatically.

Using the SEM, Rose-Lynn could control the magnification of the bee from 10x to 5,000x by zooming in and out on her subject. She could also tilt and rotate the platform the bee was resting on to show different angles. 'The bee is placed on a platform in a vacuum chamber,' explains Rose-Lynn. 'There are controls on the microscope that allow you to zoom in closer and closer.'

DIAGRAM OF A SCANNING ELECTRON MICROSCOPE (SEM)



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Friday 11 November
Depart Heathrow at 6.00pm for Delhi

Saturday 12 November
Walk through *Chandni Chowk* markets

Sunday 13 November
Take the train from Delhi's bustling Hazrat Nizamuddin station to Agra. Late afternoon journey to Mahtab Bagh (Moonlight Garden) then on to the *Taj Mahal* at sunset.

Monday 14 November
Photograph the *Taj Mahal* at dawn. A visit to Agra's *Red Fort*. Photograph Agra and *Taj Mahal* at your leisure.

Tuesday 15 November
Drive to *Bharatpur* for a visit to the excellent *Bird Sanctuary*, followed by the *Nahargarh Fort* jungle resort at *Ranthambore National Park*.

Wednesday 16 November
Jeep safari through Ranthambore, one of India's most beautiful National Parks with abundant wildlife including the *Bengal Tiger*.

Thursday 17 November
Return to the Park in the morning, then journey to *Jaipur* to take in the *Hawa Mahal* (*The Palace of the Winds*), the

City Palace Museum and *Jantar Mantar Observatory*.

Friday 18 November
A visit to the *Amber Palace*—an ancient hilltop fortress, where you can ascend the hill by elephant. In the afternoon, we visit the textile factories of Jaipur to capture the myriad colours of dyed fabrics, brought by camel cart for drying.

Saturday 19 November
Fly to Calcutta, then on to *Bagdogra*. Check into our hotel in *Siliguri* then assemble for our legendary charter dining train on the *Darjeeling Himalayan Railway*—magic!

Sunday 20 November
We commence our ascent of the *Himalayan foothills* by narrow-gauge steam train. Our coach follows the train allowing plenty of opportunities to photograph it on its journey. Stop at the hill town of *Kurseong*, then continue to *Darjeeling*, and our our *Rajera* hotel, *The Elgin*.

Monday 21 November
A free day to enjoy *Darjeeling*. If you can stand an early start (4:30am!) and the weather is clear, there's the chance to photograph a spectacular *sunrise over the Himalayas from Tiger Hill*. There is much to see in this interesting hill station—the bazaar, the Tibetan Refugee Self Help Centre, the shops and of course the mountain scenery

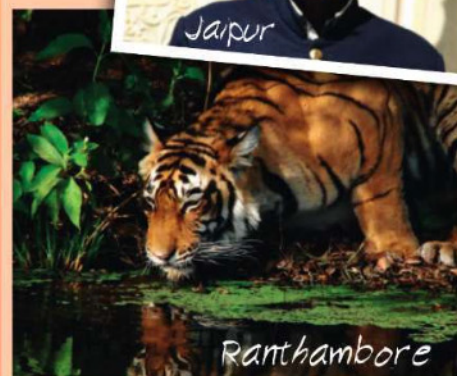
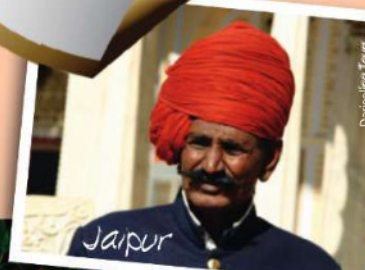
Tuesday 22 November
Explore more of *Darjeeling*, before returning to *Siliguri*. On the way we'll visit one of the *tea estates* for which *Darjeeling* has become famous. Then we travel to nearby *New Jalpaiguri* station for the "*Darjeeling Mail*", our overnight train to Calcutta.

Wednesday 23 November
Nowhere in India is the legacy of the British Raj more apparent than in Calcutta. We'll be seeking out some of the most interesting colonial buildings.

Thursday 24 November
Calcutta's ageing trams are a great way to see the city. We take a specially chartered *Calcutta Tram* through the teeming streets. We'll also spend time on foot to see street kitchens, hand-pulled rickshaws, and the *Kumartali* idol-makers where idols are prepared for the next religious festival.

Friday 25 November
Exploring Calcutta. In the afternoon we take a *cruise on the River Hooghly* (one of the mouths of the Ganges) to see temples, and much of the old British riverfront. End-of-tour meal on board the vessel before we are taken to the airport for evening flight to *Mumbai*.

Saturday 26 November
Transfer to the international terminal for the flight to Heathrow, due in at 0700.



WHAT'S INCLUDED

Economy class flights to/from India, all breakfasts, dinners where specified, 13 nights' accommodation in 3-4 star hotels, city tour of Delhi, entry to attractions specified, DHR dining charter, Calcutta river cruise, tram charter, train and air travel as specified in full itinerary online, all relevant transfers and transport, services of a *Darjeeling Tours* Tour Manager and photographic adviser. All accompanied by Nigel Atherton, Editor of *What Digital Camera*.

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APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

We saw animals from all walks of life
in our **Walk On The Wild Side** round

Lee Jeffries, of Greater Manchester, wins first place in our **Wildlife and domestic animals** round of APOY 2010. Lee will receive Canon's 18MP EOS 550D with EF-S 18-135mm f/3-5.6 IS lens kit, worth £1,099.99. The EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – along with full HD movie capability, an external microphone socket and a 63-zone dual-layer metering sensor. The all-purpose EF-S 18-135mm f/3-5.6 IS features a 4-stop Image Stabilizer and automatic panning and tripod detection. The winner will also get Canon's EF 75-300mm f/4-5.6 III USM, with a close focusing distance of 1.5m and a filter diameter of 58mm. In total, Lee will receive prizes worth £1,499.98.

Our second-placed winner is **Sean Slevin**, of Co Wexford, Ireland, who will receive Canon's 14.1-million-pixel PowerShot SX210 IS compact camera, worth £329. With a 14x wideangle optical zoom, optical image stabilizer, smart auto and face detection, plus full manual control and HD movies, the PowerShot SX210 IS combines power with style.

Ian Webb, of Bristol, finished third and receives Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabilizer, motion-detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies.

The leader board

With two rounds left to judge in APOY 2010, the competition is fierce. A case could be made where nearly everyone in our top ten below could win the overall competition. A win by **Lee Jeffries** puts him right in contention, while another strong showing by **Sean Slevin** puts him just shy of the top spot. Meanwhile, top 50 finishes for **Dan Deakin** and **Martin Greškovič** keep them in solid positions. Watch out for the results of Round 9, **Black or White**, in our 26 November issue.

1 Martin Greškovič	240pts	6 Paul Whiting	152pts
2 Sean Slevin	231pts	7 Simonas Valatka	139pts
3 Dan Deakin	227pts	8 Adam Hirons	133pts
4 Lee Jeffries	213pts	9 Dave Wilcox	119pts
5 Ricardo Alarcon	172pts	10 Adrian Hall	118pts
		10 Phan Hien	118pts



1 Lee Jeffries
Greater Manchester **46pts**
Canon EOS 5D, 85mm, 1/3200sec
at f/4, ISO 100

♣ Lee was on his way to Whaley Bridge to see a client for work, and to get there from Stockport he had to go into the Peaks. 'There is an old country road that cuts across a farm and sits right at the top of the hills,' he says. 'You can see for miles around, and I noticed this horse on the horizon. The light was beautiful and soft, and filtered through quite thick clouds.' Lee pulled over and rested his camera on a stone wall and shot three frames. 'The key was the luminosity of the light from the clouds, so in Lightroom I knocked down the exposure and then dodged back for atmosphere in Photoshop. I knew I could pull back on the exposure because the atmosphere I wanted didn't need detail in the foreground or the subject.' **Judges say** We're hesitant to call any image 'perfect', but it's hard to find any flaws with this picture. Lee's silhouette is crisp, the light falling in just the right place to isolate the animal amid the darkness. This is a remarkable feat.

First prize



Second
prize

2 Sean Slevin
Co Wexford, Ireland **43pts**
Canon EOS 500D, 28mm, 1/200sec at f/1.8

♦ For his Walk on the Wild Side entry, Sean says he had a lot of sea and garden bird shots that he considered sending in, but ultimately he wanted something that would make the viewer question what's going on. This led him to his cat and the mystery of what it gets up to. 'I had the idea of a cat in an urban setting, but when I noticed the light coming in through the shed door it was just a case of setting up the camera and calling the cat for breakfast,' Sean says. 'I used a shutter speed of 1/200sec to show a little movement and boosted the contrast in Photoshop. The tiled floor also helped create depth.' **Judges say** Sean's intended mysterious effect works quite well. The high contrast of the cat stepping in from the brightly lit exterior into such a dark room is very striking, and the low perspective helps us see this scene as the cat saw it.

Third
prize

3 Ian Webb
Bristol **42pts**
Canon EOS 450D, 18-55mm,
1/250sec at f/1, ISO 200

♦ Ian took this image at a zoo in Lyon, France. 'I was fascinated by the way these giraffes would go back inside at the same time every day for a siesta and some food, so I came back over four or five days to try to capture them when the sun was casting intricate shadows. I had in mind a black & white image because of the patterns involved. On the last day I was there they walked in single file and the one at the back just happened to throw her head back at the right moment, completing the image I had in mind.' **Judges say** Ian has showed great patience in creating this very striking image. The perfect background, poses and light – it all works very well.





4 Herbert Freedom West Java, Indonesia **40pts**
Nikon D70, 55-200mm, 1/320sec at f/5.6, ISO 400
'Chameleon in my garden' **Judges say** Beautiful soft light, impeccable composition – Herbert's image is simply stunning

5 Richard Craze Mid-Glamorgan **39pts**
Nikon D2X, 28-105mm, 1/200sec at f/13
Terrier **Judges say** How Richard got this dog to sit patiently in a studio setting, we don't know. But it's a stunning portrait that really captures the dog's personality

6 Simon Robinson Kirkcudbrightshire **39pts**
Mamiya 6, 75mm, Ilford FP4+
'Lucky' **Judges say** Simon has done well to make a more unusual portrait and capture this horse's curious nature

7 Roger Cope Cheshire **37pts**
Nikon D80, 60mm macro/18-200mm, 1/2sec at f/16, ISO 100 and 1/125sec at f/5.6, ISO 400
Zebra portrait combined with bar code **Judges say** A clever illustration that works due to Roger's skill

8 Andy McDonnell Co Kildare, Ireland **36pts**
Nikon D300, 70-200mm, 1/1000sec at f/9, ISO 200
'Gannets play with a feather on the Saltee Islands' **Judges say** Andy was lucky enough to find this nice moment between two birds and composed the scene beautifully





- 9 Gary Telford** Lancashire **36pts**
 Sony Alpha 700, 50mm, 1/2500sec at f/4, ISO 200
 'Lonely donkey on the beach' **Judges say** Gary has cleverly given his image a great sense of depth by positioning himself so the chair is between him and the donkey, with the group in the background. A great scene

- 10 Jacek Obloj** Essex **36pts**
 Canon EOS 5D Mark II, 85mm, 1/250sec at f/2.8, ISO 125
 'Catwalk' **Judges say** Jacek has made quite a mysterious and surreal image by framing the cat small amid this blue room

- 11 Joe Tully** Co Wicklow, Ireland **36pts**
 Canon EOS 20D, 18-55mm, 6secs at f/18, ISO 400
 Grey heron fishing at night **Judges say** A fantastic use of light and shadow in what must have been difficult shooting conditions



- 12 Lee Flack** Essex **36pts**
 Nikon D90, 285mm, 1/1250sec at f/5, ISO 800
 Duckling drinking **Judges say** Rarely have we seen such a fantastic reflection

- 13 Sudip Roychoudhury** Kolkata, India **36pts**
 Nikon F65, 70-300mm, Fujifilm 200
 Tiger swimming **Judges say** Sudip shows a clever use of lines by framing to include the empty spaces in the water where the tiger has been swimming



14



15



16

14 Dennis Low Hull **35pts**

Panasonic Lumix DMC-GF1, 20mm, 1/80sec at f/7.1, ISO 100

'My cat in the garden after catching a robin' **Judges say** We see lots of pet portraits, but Dennis's image gives us a greater sense of drama and the cat's personality

15 Tim Wilson Essex **35pts**

Nikon D300, 18-70mm, 1/160sec at f/4.5

Ape at Colchester Zoo **Judges say** Tim's close-up has captured stunning detail with amazing clarity

16 Graham Stevenson Hertfordshire **34pts**

Canon EOS 5D, 400mm, 1/4000sec at f/11

Wildebeest during the annual Serengeti migration **Judges say** Graham has given his image a fine-art feel with his soft, misty light and silhouettes

17 Lauren Metcalfe Cleveland **34pts**

Nikon D90, 18-50mm, 1/2500sec at f/5.6, ISO 200

Traveller's horse tied up in a field **Judges say** Lauren has created a striking effect of the horse blending into the white background, which she achieved by boosting the highlight levels and slightly desaturating the image

18 Peter Clark Manchester **34pts**

Canon EOS 400D, 18-200mm, 1/2000sec at f/9, ISO 800

Starlings coming in to roost at sunset **Judges say** Peter has made a simple graphic out of beautiful light and crisp silhouettes

19 Peter Phillips Bristol **34pts**

Canon EOS-1D Mark II, 28-135mm, 1/250sec at f/7, ISO 50

'I often pass this cat in the window of an old barn,' says Peter **Judges say** Well seen and well composed. Peter has taken a common subject and made it a bit different



18



19

20 Philip Teale South Yorkshire **34pts**

Nikon D80, 300mm, 1/180sec at f/5.6

Ostrich at Chester Zoo **Judges say** The clean background, upright format and use of black & white all focus our attention on the ostrich's long neck and funny expression. Well done

21 Mik Jones Surrey **33pts**

Nikon D200, 70-200mm, 1/320sec at f/4

'A fox called Frodo taken at the British Wildlife Centre near Lingfield, Surrey' **Judges say** We see a lot of pictures of foxes, but Mik's profile view and mid-yawn capture makes his unique



17



20



21



22 Neil MacGregor Glasgow **33pts**

Nikon D700, 300mm, 1/400sec at f/2.8, ISO 200
Red squirrel in Rothiemurchus Estate, Cairngorms National Park
Judges say Nice soft light and a neutral background have let Neil emphasise the rich colour of the red squirrel

23 Nick Tsiatinis Leicestershire **33pts**

Canon EOS 5D Mark II, 70-200mm, 1/500sec at f/3.2, ISO 100
Endangered Amur leopard at the Wildlife Heritage Foundation in Kent
Judges say Nick has moved round to the side for a profile view, and gone in close and tight to create a different image

24 Ricardo Alarcon Gloucestershire **33pts**

Nikon D700, 60mm, 1/500sec at f/4.2, ISO 800
Bee and hoverfly
Judges say The red flower provides a great contrast between the yellow and black bodies of the bee and hoverfly

25 Carlo Silva Seregno, Italy **32pts**

Nikon D90, 18-200mm, 1/250sec at f/11
'Three gulls and the minarets of Sultanahmet, Istanbul, Turkey'
Judges say This is a well-observed shot and the type of scene you only get one chance to photograph. Well done

26 Don Hooper Bristol **32pts**

Canon EOS 3, 500mm, 1/100sec at f/4, Fujichrome Provia
Snowy owl at Aviemore, Cairngorms
Judges say Don has made a great composition by surrounding the owl in white and drawing the viewer's attention to it

27 Rob Deyes Hull **32pts**

Canon EOS-1D, 100-300mm, 1/400sec at f/13
Family and pet day at a local park
Judges say Rob's perspective and well-observed scene evoke the spirit of Elliott Erwitt

28 Darren Edmunds Oxfordshire **31pts**

Nikon D300, 18-200mm, 1/250sec at f/14, ISO 200
'Zak, the dog'
Judges say Darren used a black sheet and two off-camera flashes to capture this superbly lit portrait

29 Tim Oram Suffolk **31pts**

Nikon D3, 300mm + extension tube, 1/10,000sec at f/22, ISO 400
Blue tit
Judges say Tim skillfully used high-speed flash with an infrared beam to trigger his camera and get this dramatic, stop-action shot of a bird living in his garage

30 Adam Hirons Devon **31pts**

Canon EOS 40D, 50mm, 1/125sec at f/2.8, ISO 1600
'My German shepherd in the woods outside Plymouth'
Judges say Adam has captured stunning depth of field, and his decision to use black & white makes it timeless

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The dark ages

As the nights draw in, **Lee Frost** explains how to make the most of dark, moody scenes to create atmospheric images full of drama

MOST of the photographs we take are very average. I'm not suggesting that they lack interest or impact, but rather that they're average in terms of their tonal balance. Cameras are designed to correctly expose scenes that have a fairly even (average) mix of light and dark tones, and if you look around you most things fall into that category. Yet just because the world tends to look average, and our cameras try to record everything as though it were average, your photographs don't have to be.

It's all down to interpretation and previsualisation. The scenes and subjects you shoot don't have to look the same in a photographic image as they do in real

life – which is why black & white is a perfectly acceptable medium, even though we see everything in colour.

It's all about mood. Images that give shadows centre-stage and celebrate black exude mystery. Contrast is high, with midtones in short supply and highlights mainly defining shape, but on the whole tones are dark. Think black on black.

The key is in the lighting, which needs to be selective so that it highlights edges and reveals shapes against a dark or black background. In art this is known as the *chiaroscuro*, after a style of drawing that emerged in the Renaissance. The literal English translation for *chiaroscuro*

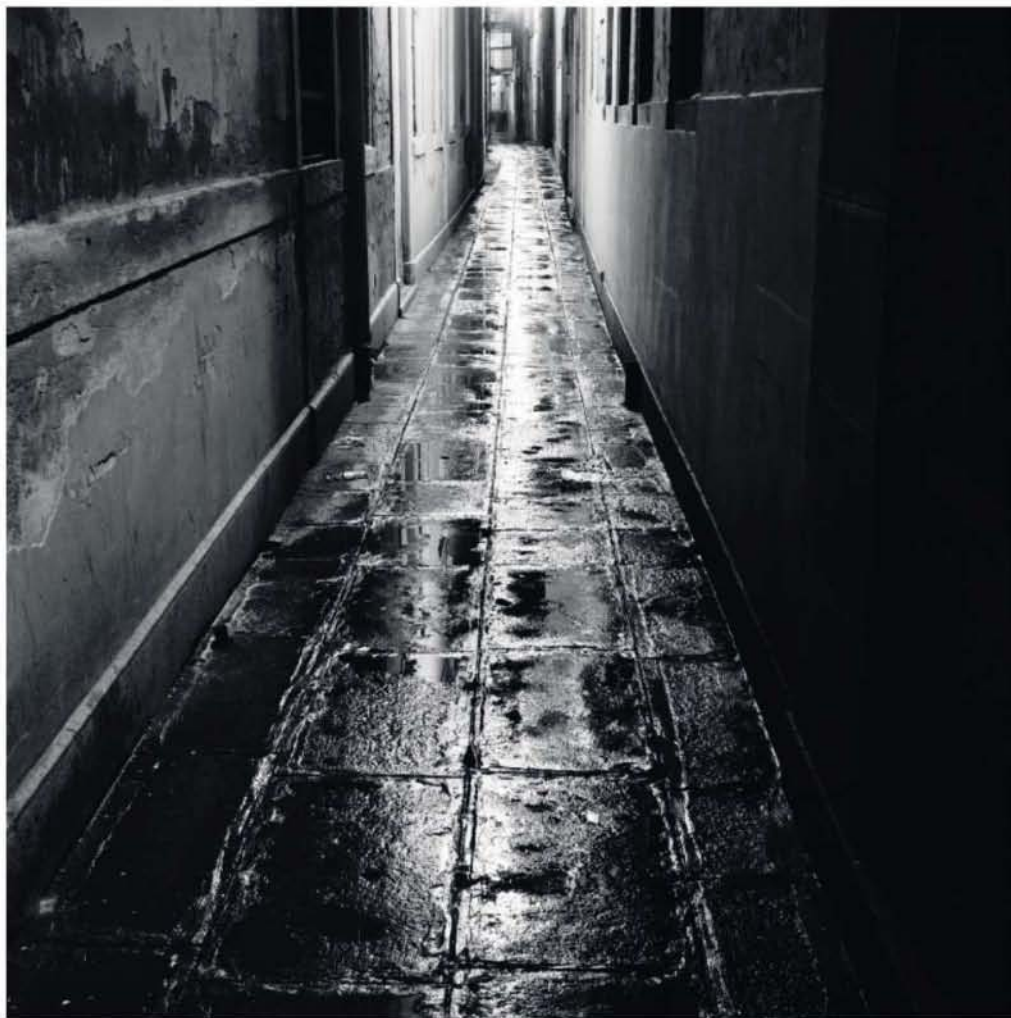
is 'light-dark', and it involves the use of bold contrasts to achieve a sense of volume and three-dimensions.

In the studio it's relatively easy to create the *chiaroscuro* effect. All you need is a single light source – ideally a flash unit – and a black background. If you place the light source behind your subject so it's hidden from view, rim lighting will be created where a fine white 'pencil line' of light traces the outline of your subject and reveals its shape against the background. Try this on portraits where your subject is at 90° to the camera so the rim lighting reveals the profile.

A less extreme approach is to position the light at 45° behind your

Look for scenes with mainly dark tones and a hint of light to create a contrasty image





Above: Rain on cobble streets can make a great atmospheric shot as the areas of reflected light break up the shadows brilliantly

Top right: The majority of your image will consist of dark tones, but carefully placed highlights can be used to define shape and form

Above right: Coastal landscapes make excellent moody subjects, especially in bad weather conditions



subject so it has a 'glancing' effect and reveals more shape but still retains the chiaroscuro effect. This is particularly effective for nude studies as it highlights the shape of the subject's body without being too revealing.

While you're experimenting with lighting, also try shooting portraits with a single light and softbox positioned at 90° to your subject so they're side-lit. This isn't a flattering form of light as it reveals skin blemishes, but it's great for character portraits of older people.

Outdoors you have less control over the light, so it's a case of finding darkly lit subjects rather than creating them. Low sun can help as it has a 'raking' effect and casts long shadows that help to lower the tonal values of a scene. Moody portraits are easy to shoot early or late in the day – all you need to do is find a dark background and use the sun to sidelight or partially backlight your subject. It's also easier to hide the sun behind solid objects such as buildings or trees when it's low in the sky.

Bad weather naturally lends a moody feel to the landscape, with dark, stormy skies and a lack of direct light reducing scenes to sombre impressions. Sea views and landscapes containing water are especially suitable because the smallest glint of brightness in the sky will be reflected to emphasise the darkness. You need light

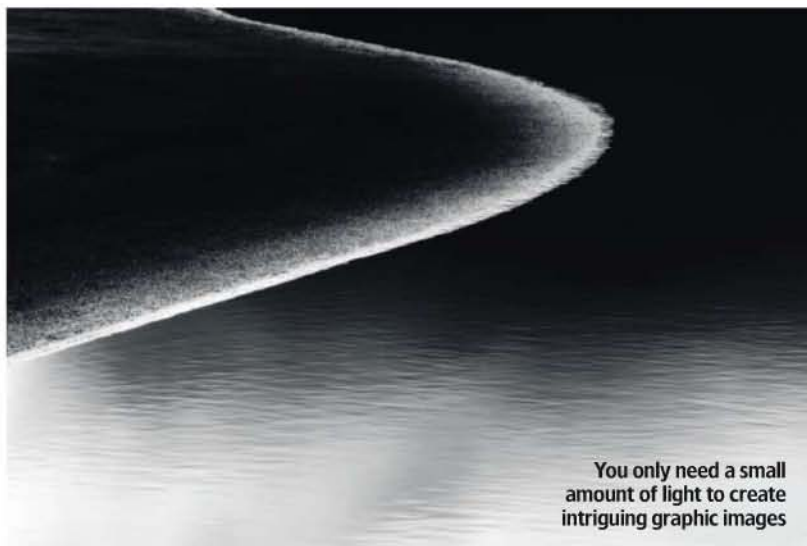
tones to break up the darkness and create definition, but only in small amounts.

Street scenes at night after rain are another good source for creating atmospheric images because the light from street lamps will reflect in wet surfaces such as cobblestones or car bodywork, but rapid light fall-off means there will also be large expanses of darkness. You could also try shooting in moonlight – the light from a full moon shimmering on inky black



water creates a classic film-noir effect.

The way you expose is crucially important. Dark scenes with small areas of light may have a brightness range of 8 to 10 stops due to the high contrast. For 'normal' photographs this excessive range would create problems because you'd struggle to record shadow detail without blowing the highlights. However, in images that major on mood, lost shadow detail can actually add to the dramatic atmosphere. It also doesn't



You only need a small amount of light to create intriguing graphic images



matter if the highlights blow out as they will occupy only a small part of the image and be used mainly to reveal shape and separate the dark tones. The extreme contrast that results – black and white with few or no midtones – will be effective in its own right.

I tend to bracket a sequence of exposures and choose the most workable raw file later. The darkest exposure in the sequence – the one that probably looks best on your camera's LCD monitor – will show the image tones bunched on the left side of the histogram because it consists mainly of dark tones (shadows are far left, highlights far right and midtones in the middle).

However, because the left side of the histogram records far fewer tonal values than the right side, I bracket exposures in +1/3 stops to lighten the image and move the tones in the histogram little by little to the right. This is done to record more tonal

Above left:
Try shooting in moonlight and think about how you can use shadow to accentuate particular areas of a scene

Above right: When lit correctly, moody lighting can be used to bring out the character in your subject's face

values in the image. You can't see any difference, but it reduces the risk of things like posterisation, which can occur when you start to manipulate levels and curves, especially in the sky.

In practice, what you may find is that the metered exposure gives you an image that's on the light side. This is because your camera's metering system is calibrated to correctly expose 'average' scenes (think mid-grey). Your camera sets an exposure to record the scene as average and the result is overexposure. If this happens you can bracket a series of frames, but instead of increasing the exposure in 1/3 stops, you reduce it in 1/3 stops to progressively make the image darker.

Back home, with the raw files loaded on your computer, choose the lightest one from the sequence (which will also contain the most tonal values) and pull back the

exposure until the desired look is achieved. I process my raw files using Adobe Camera Raw in Photoshop CS3 and find the Tone Curve controls are ideal for this as you can adjust Highlights, Lights, Darks and Shadows independently.

Of course, you don't have to set out to create dark moody images in order to create them. In Photoshop, Levels and Curves or even the Brightness/Contrast slider will allow you to change the tonal balance and transform an image with average tones into a mean and moody photograph.

Watch what happens as you push the midtone slider to the right in Levels as the image not only becomes very dark very quickly, but the range of tones is also compressed. I often find that selecting the sky with the Polygonal Lasso tool and then applying Auto Levels really brings out the drama of shots taken in bad weather. **AP**



Chiaroscuro lighting makes subjects look three-dimensional and gives depth to a scene

MONO MAGIC

Although atmospheric images can work perfectly well in colour, I prefer to convert them to black & white as it strips the image down to simple tones and adds to the mood and mystery.

An easy and effective way to do this is by desaturating (Image> Adjustments>Desaturate) and then using Levels and/or Curves to darken the tones. Channel Mixer can also work well – go to Image>Adjustments>Channel Mixer, click on the Monochrome box and then play around with the channel sliders.

These days I tend to use Nik Software Silver Efex Pro (www.niksoftware.com) as it's quick, easy and effective, and the High Structure preset is especially good. I may still need to adjust Levels and/or Curves to finish the image off, but Silver Efex Pro does all the hard work!

APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Autumn in the park Jeff Mortimer

Nikon D80, 50mm,
1/125sec at f/5.6, ISO 200

TREES in autumn make wonderful photographic subjects, as leaves turn golden or red and create a completely new look for the world. Here Jeff has spotted an amazing example of just how explosive autumnal colouration can be. It is a well-chosen subject, but it has recorded quite dark and cool. Jeff has used spot metering for accuracy, but I'm not sure where the meter reading was taken from. If it came from the middle of the frame, I guess the camera was reading from the white tree bark. The camera would be trying to turn that a mid-grey shade when it should really be nearly white, and that, I think, is why the image is too dark. The benefit is, though, that the scene's highlights have all been retained.

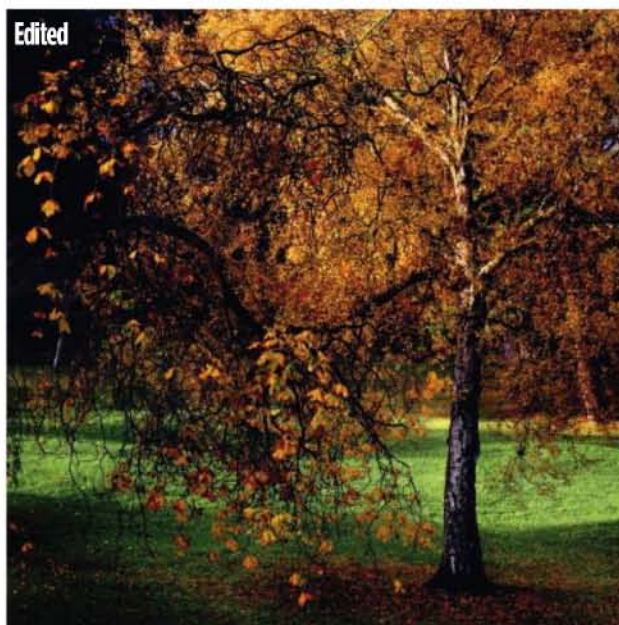
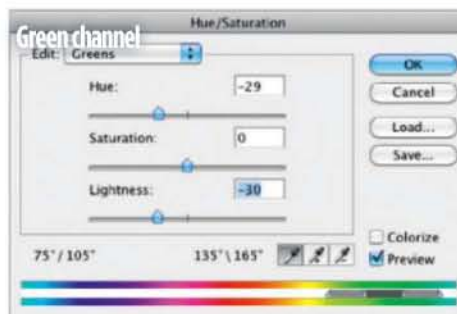
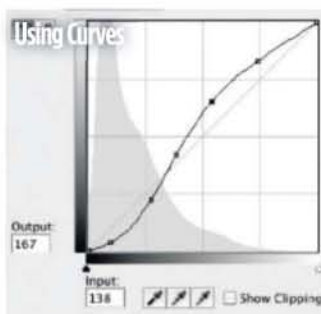
The camera has not made the most of the tree's colours, but this, I believe, is down to the use of auto white balance. The camera has seen an unusual amount of yellow in front of it, assumed the scene was tungsten lit, and has done its best to render everything neutral – when neutral is the opposite of what was required.

To fix these two issues I first lifted the exposure in Curves and added a touch more contrast. I did this by creating a curve that sits higher than the central point, which means that the midtone has been made lighter.

Adding contrast also adds colour saturation, but that is not enough. Using the Hue/Saturation window, I turned up the saturation until I thought the tree looked right. In emphasising the colours of the scene it became obvious that the grass behind the tree was not the right colour. The white balance had left it quite cool and cyan, so I went back into hue and saturation, selected the green channel and adjusted its hue. The colour was now fine, but it was still too bright so I turned down the brightness.

In Jeff's composition the tree is placed in the centre of the frame. There is a lot of space to the right that is unused and distracting, so I cut it off. To do this I selected a square frame and cropped the image until the tree sat on a third. There is some cropping to the left, too, but all the action is retained.

I think the tree can now be appreciated in all its glory, the composition of the scene is a little more comfortable – and we know what it is we are supposed to be looking at.



WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for life



PICTURE
OF THE
WEEK

Paris cityscape Alec Snell

Nikon D90,
10-20mm, 5secs at
f/22, ISO 200

I LOVE a good cityscape in the evening at that time when there is light and colour in the sky but the lights of the city are coming alive. The combination gives us great harmony between blues, yellows and oranges – all well saturated. Alec has chosen these buildings in Paris for his subject, with their reflective

walls picking up the blue of the sky. I love the upward-looking angle that accentuates their height, and the patterns of the windows as they converge towards space. It is a powerful image, and although I'm not mad about the in-camera application of cross-screen (starburst) the picture works well. The



starbursts are too clean-cut and bright. As this is an in-camera effect, I wonder if Alec still has the original file that he could lay this one over and adjust the opacity so the starbursts are toned down. I've also added a bit of midtone contrast to increase subject definition. It's still my picture of the week, though.



Bee Leonard Dalton

Panasonic Lumix DMC-GF1, 20mm, 1/1600sec at f/25

AS I WRITE this I'm preparing to head off to Africa with some AP readers for a safari, but as Leonard proves here, there is no need to travel across the world for wildlife pictures as there is always something going on in the back garden. I love bees, and this shot of a fine specimen zooming in for a spot of nectar from a foxglove shows just how furry, round and cute they can be. I'm not convinced that Leonard has caught the bee's best side (although there'll be male bees that disagree) as we like to see a creature's face. Of course, bees don't take direction from humans, so getting the right viewpoint is always a matter of chance.

We tend to associate bees with warm weather, but Leonard's print looks decidedly cool, with its pale cyan cast and undersaturated colours. To remedy this, I've added a tone curve with a contrast boost applied just to the midtones, and then followed that up with a light increase in reds and yellows in the Colour Balance window. I think this has given the shot a bit more body.

Leonard's image quality is a bit stripy, which I think is a result of image noise, a high ISO and some cropping. The bee and areas of detail activity look fine, but it really shows in the plainer areas. The image shows great timing and composition, though, Leonard.

STAR STUDENT

Andy Barr

ENROLLED ON:

Diploma in Digital Photography

AGE: 63 OCCUPATION: Senior

manager for London Underground

EQUIPMENT: Previously Nikon D300,

now Nikon D3S.

Favourite lenses

include 105mm

macro, Nikon

14-24mm

f/2.8

and Nikon

70-200mm

f/2.8.



produce something that is technically difficult as well as a form of artistic expression. It allows me to provide a technical record of skill improvement and recording of images. I use photography to look at everyday things through new eyes, and in particular I find macro photography particularly interesting.

What you are hoping to achieve with your photography?

I want to achieve the perfect image through technical expertise. I enjoy exploring the technical aspects of photography and seeking constant improvement. The skills needed for photography differ so completely from my work requirements that I have had to learn a new range of skills, particularly patience and having both an eye for detail and for the unusual artistic detail.

What is your proudest moment in photography?

My proudest moment to date is probably coming runner-up in the Mind the Bird RSPB photographic competition at the first time of entry.

Where is your favourite location to take photographs?

The best place I have taken photographs is beyond the Arctic Circle, photographing the aurora borealis. The photographs were not good, but the experience was fantastic – to such an extent I am going with my wife again in January when I hope to get better images!

Why did you decide to enrol on the SPI Diploma course?

Initially I enrolled on the Foundation in Photography course to learn about the



THE SCHOOL OF PHOTOGRAPHIC IMAGING – in association with Nikon – is one of the largest and most vibrant photographic education communities in the world.



At the heart of the image



Summing up

WE SAY: This has been an excellent start for Andy. We really enjoyed looking at his images

as he has photographed some interesting subjects and thought about how to capture them. He has a good eye for composition and understands how to improve his images by cropping. It isn't easy to be creative when you are also trying to employ a specific technical feature, but as Andy becomes more confident with the technical side he will find he is able to focus on the image aesthetics. His self-assessment is always thorough and we agree with his findings. Keep up the good work.

principles of photography through the extended learning system. I enjoyed this so much and learned a lot through constructive feedback that I enrolled in the Diploma in Digital Photography course. I found it has pushed my technical understanding and forced me to use facets of the camera that I would probably not have fully explored. With the course, you can study at your own rate and get very personal feedback. It is a really great course and it teaches so much.

Student introduction

When did you first become interested in photography?

I became interested in photography in 2006 when I was presented with some gift tokens from London Underground to mark 40 years with the organisation. I had been looking at a DSLR and as a trial bought a Nikon D80. Digital photography released the ability to experiment, and to 'get it wrong', but also to see immediately when you get it right.

Why do you enjoy photography?

I enjoy photography because it provides me with a way to relax and also to

To enrol or for more information visit www.amateurphotographer.co.uk/spi

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

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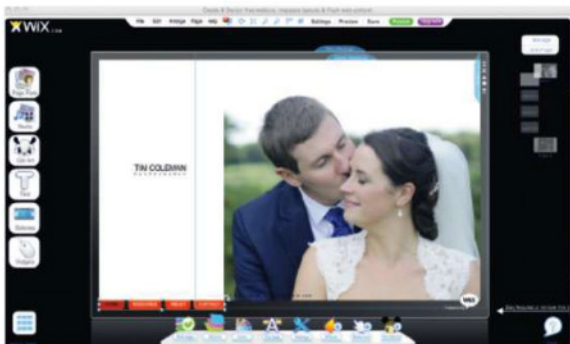
WIX IS a Flash website design and host site. From a plethora of handily categorised designs, there are roughly 45 photography templates to choose from, all of which can be customised to taste. As Wix uses Flash, there are some slick-looking animations and transitions, especially for photo galleries and slideshows. Using Flash puts some of the designs a cut above other photography design sites I have come across. With its large icons and video tutorials, I found the interface really simple to navigate and after a few hours I had customised a template and uploaded photos to the point that I was ready to go 'live' and launch my site.

There is a 14-day trial available once going live and contracts can be made on a monthly or yearly basis, with no cancellation fees. Prices start at \$4.08 per month on yearly subscriptions and \$4.95 per month on monthly agreements for 500MB (around

100 photos) of storage and bandwidth. You'll have to pay more for increased storage and bandwidth for the site. On the \$8.25 per month agreement, \$125 of Google and Facebook advertising is included and a personal domain.

For the price, it is difficult to find a website builder that is as simple to use while creating such slick and professional-looking websites. **Tim Coleman**

Amateur Photographer
A website-design package that is quick, slick and cheap to set up
★★★★★



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Vanguard GH-100 pistol-grip ball head £100 (SRP)

www.vanguardworld.com or call 02380 266 300

VANGUARD'S GH-100 pistol grip is a compact ball-and-socket tripod head, with intuitive and versatile handling. Adjustments can be made by squeezing the rubberised pistol-grip handle and then releasing it to fix in position. I found the placement of the grip makes for instinctive control, although a firm squeeze is required to move it. The grip itself can be rotated 360° in 45° increments to suit both left- and right-handers. A maximum load of 6kg means that most DSLRs are suited; it held a Canon EOS 7D and 18-135mm kit lens with no slippage whatsoever.

Each function is handily placed, with a lever to adjust the tension of the head on the back of the handle, and another by the plate to lock the 360° panning base into place. The base has 72 click points in 5° increments and rotates smoothly through 360°, which works well for both video and photography users.

The quick-release plate has a dual-locking system that is both secure and quick to attach. However, the plate itself is quite small, which can make it fiddly to attach to a camera. Using the GH-100 made fixing and positioning the camera quick and secure. **Tim Coleman**

Amateur Photographer
An intuitive, secure and well-made tripod head
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon PowerShot G12

The high-end G12 keeps the same 10MP sensor as the G11, but adds a new Hybrid IS system and HD movie mode. We try it out.

AP 6 November

Ricoh CX4

Ricoh's CX4 compact camera keeps the same 10MP sensor as the CX3 but offers enhanced image stabilisation.

AP 6 November

Nikon D7000

Nikon's new 16.2-million-pixel camera is designed to appeal to enthusiast photographers. We put it to the test.

AP 13 November

Sony Alpha 55

The Sony Alpha 55 is an enthusiast-level DSLR capable of shooting at up to 10fps and is packed with new features.

AP 20 November

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

AP November

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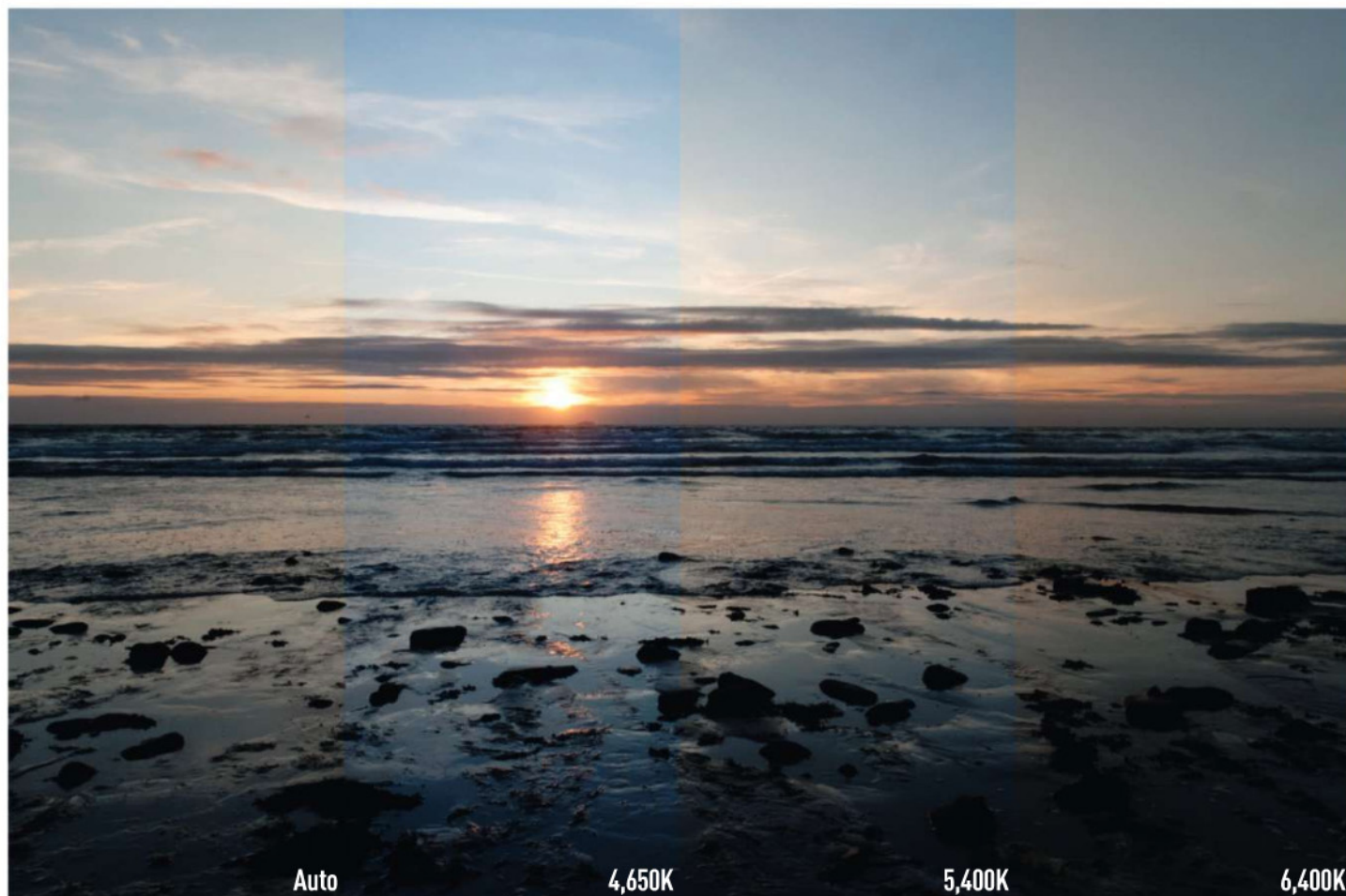
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AP explains... Atmospheric white balance

Removing the colour of ambient light from a scene can also remove some of its atmosphere. **Richard Sibley** explains how to use a camera's white-balance controls sympathetically

LIGHT comes in different colours, which is why cameras have a multitude of white balance settings. Tungsten light is an orange/yellow colour, while midday sunshine has a blue colour. The colour temperature of light is measured on the Kelvin scale (K). For example, a tungsten light bulb has a temperature of around 3,000K (see Kelvin scale chart on page 43).

Although our eyes see the different colour casts that are caused by different light sources, our brains account for this and as a result we only really notice when the ambient colour temperature is so strong

or out of place that it throws off how our brain perceives the colours. For example, we may barely notice the shift in colour temperature when moving from a kitchen lit by cool fluorescent lights to the warmth of a room lit by low-wattage tungsten bulbs or candlelight. However, it is often only in photographs that the ambient colour temperature becomes really noticeable.

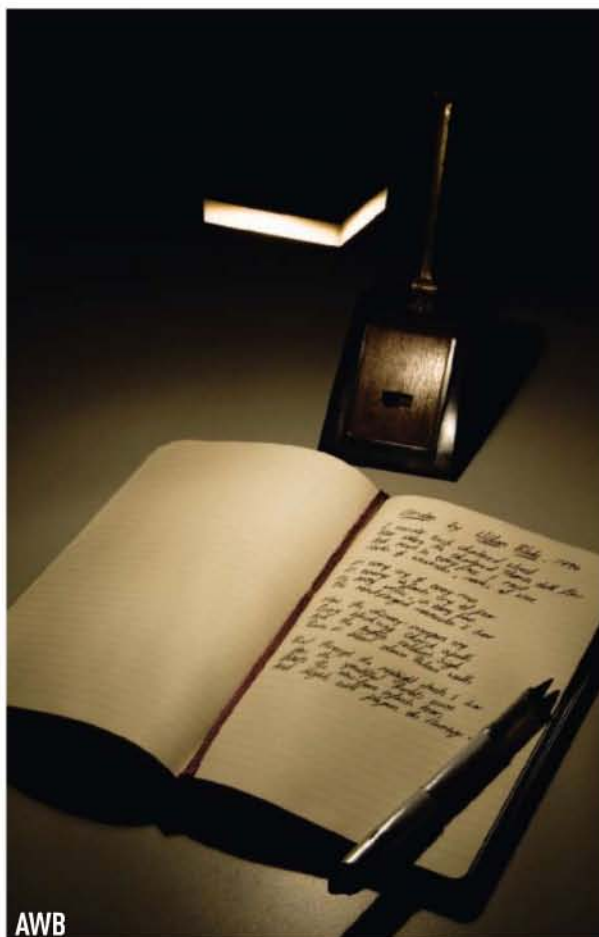
It is the job of a camera's white-balance settings to compensate for this temperature difference, by either removing the colour cast to produce a completely neutral image or by leaving enough of the colour cast so

that the picture retains a level of realism. However, selecting the correct white balance can be difficult, as a camera doesn't know if a photographer wants the whites in the image to be white, or whether it should leave a hint of ambient colour present for atmosphere. And to further complicate things, the WB settings on different cameras don't work in the same way.

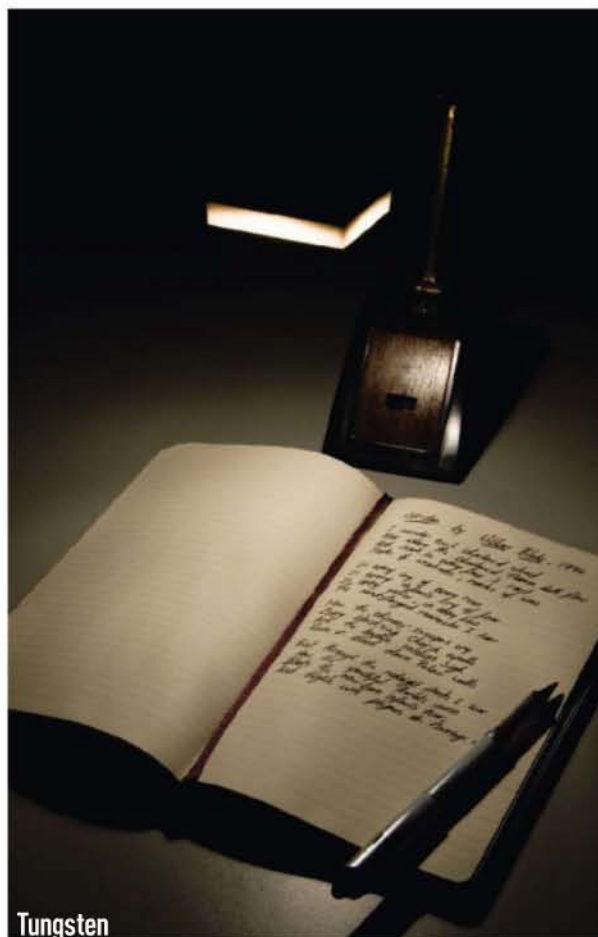
We are taught that images should be neutral and that we should use a custom white-balance reading, measured from a white or grey card, to ensure a completely neutral colour balance, but this isn't always a good idea. Imagine, for example, taking a custom white balance during a sunset. Most of the orange glow we associate with a sunset would be completely lost. Instead, set a white balance that actually reflects the colour of the light, or that accentuates it slightly for effect.



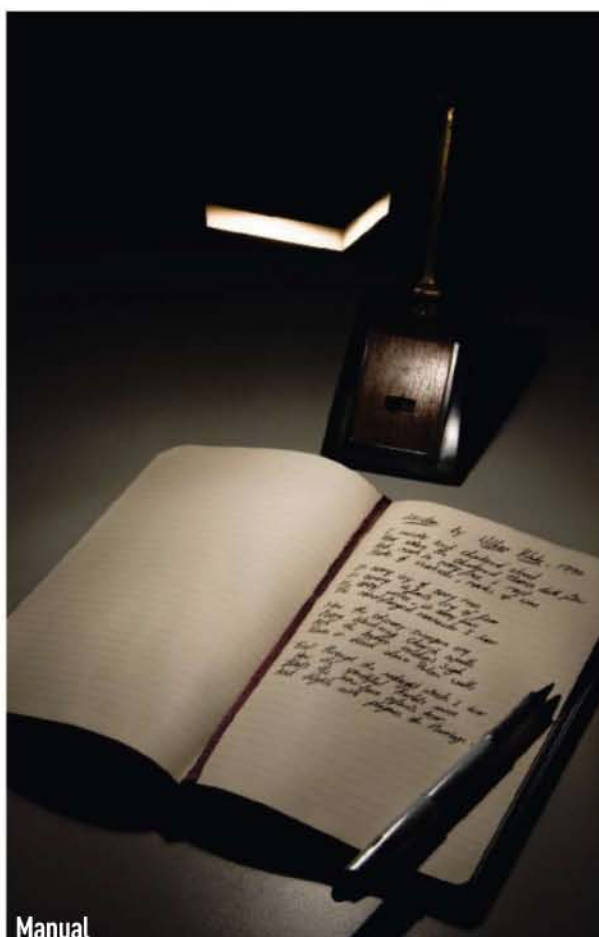
This image was shot with four different white balance settings. AWB did almost nothing to correct the tungsten colour cast. Naturally, the tungsten setting removed some of the orange colour. Taking a custom white balance using a grey card produced a clinically neutral result. However, the best result is the image taken with the manual setting. This involved dialling in a Kelvin value, which left some of the warmth from the light in the image without being overpowering



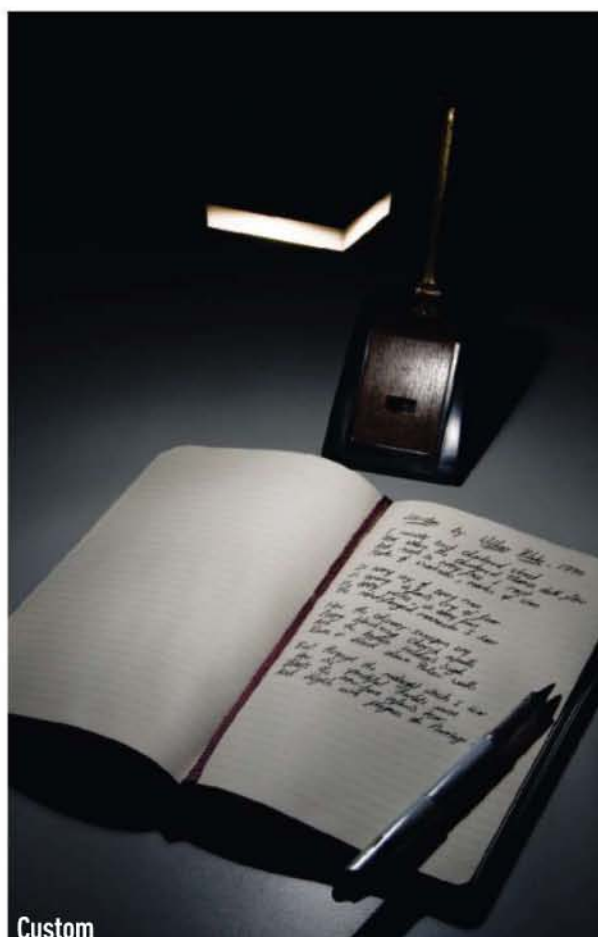
AWB



Tungsten



Manual



Custom



Certain types of lighting, notably fluorescent tubes, have a slight green or purple tint. This is commonly seen when photographing offices or commercial buildings. Leaving this tint (far right) makes the image look too green. However, removing the colour completely (far left) produces a neutral image that loses some of the atmosphere. The middle image is preferable as it keeps some of the colour created by the light, without it dominating the picture

CHOOSING THE CORRECT COLOUR TEMPERATURE

When shooting film, there are only a few options available to ensure that images have the correct colour balance. The majority of film is 'daylight balanced', which means it is balanced to work at a colour temperature of 5,500K to render colours correctly in sunlight. This causes images taken under tungsten light to look orange, but this can be solved by using either an 80A, B or C blue correction filter over the lens to neutralise the orange colour, or by placing a colour-correction gel over the light source. The colour can also be corrected when printing, or by using tungsten-balanced film, which produces neutral colours when shooting under tungsten lighting, but which, as a result, leaves images taken in daylight with a blue cast.

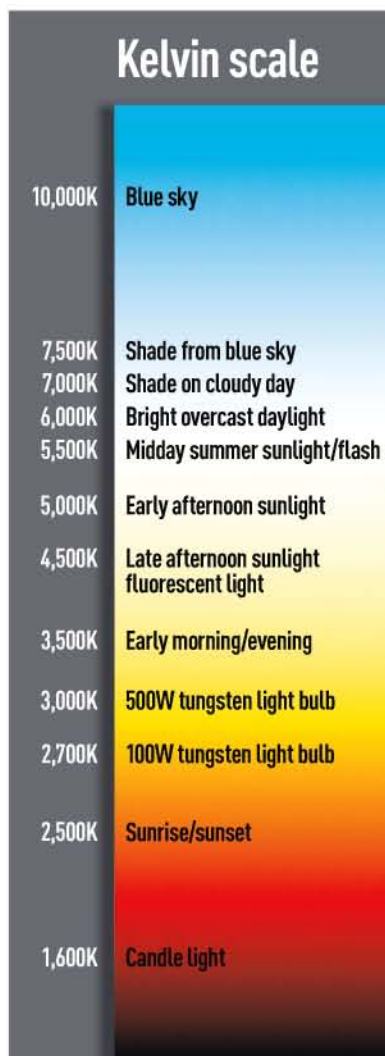
With digital cameras it is far easier to choose the correct white balance. Nearly all DSLR cameras have a selection of preset white balance settings, as well as an automatic option. However, the automatic white balance setting (AWB) does not cover the entire white balance scale of the camera, but instead selects a colour temperature from the most commonly used range. For example, on the Nikon D300S, the AWB range is 3,500–8,000K. While this range should cover most types of tungsten and fluorescent light, daylight and flash, it doesn't cover the white balance at the extremes of the Kelvin scale. The camera itself allows you to manually select a white balance of between 2,500K and 10,000K.

The problem is that the colour temperature of light is never exact. The colour of daylight changes throughout the

day, and the orange glow of a tungsten light bulb depends on its wattage and will change over its lifetime. This means that the default setting for a particular light will never be 100 per cent accurate. The default setting may also change from manufacturer to manufacturer. For example, Nikon DSLRs use 3,000K for the default tungsten setting, while Canon models use 3,200K.

As our intention should be to try to replicate white balance as our eyes see it, the problem we face is that most in-camera white balance systems will try to completely neutralise any slight shift in colour. With this in mind, it is best to set the in-camera white balance manually. The easiest way to do this is to select the standard setting for a particular type of light and then adjust it accordingly. For example, set the camera to tungsten and then fine-tune the setting by increasing or decreasing the Kelvin value slightly. This is usually done by altering the default white balance setting by ± 1 or 2, depending on the particular camera and the scale of adjustments it uses.

A better method is to manually set the white balance using a Kelvin value. Nearly all DSLR cameras have this ability. Use the figures in the Kelvin chart (see right) as a starting point. The idea is not to make the image completely neutral, as you would when taking a custom white balance reading using a grey card. Instead, you are looking to find the point on the Kelvin scale where the ambient light still adds a hint of colour and atmosphere to the image. So, if you find when you take an image of a scene lit with a 100W bulb that the result is too neutral, adjust the white balance Kelvin setting to 3,300K. This should add a hint of orange back into the image. ➡



TOP TIPS

- Always try to keep a hint of the colour of the ambient light in the scene to add atmosphere
- There are times when you can actually add a little more of this colour to create a mood. This is particularly true when warming up an image lit by candles or a sunset
- A completely neutral white balance is always going to look better in some situations, such as when photographing a white room or when taking studio portraits
- Use cool (or warming) cards to add a hint of warmth to an image. This works well with outdoor portraits



Shooting in raw allows you to make very precise adjustments to the WB of the image



The WB settings in Adobe Camera Raw and other image-editing software have a number of presets that can be used as a starting point from which to make your adjustments

SELECTING THE CORRECT WHITE BALANCE IN ADOBE CAMERA RAW

As raw images contain all the data captured by the sensor, it is possible to change the white balance when converting the raw file. By default, when you open a raw image in Adobe Camera Raw, the white balance that has been set in the camera is the one applied to the image. However, it can be changed using the White Balance sliders.

There are two sliders in Camera Raw. The first of these adjusts the colour temperature, while the second adjusts the purple/green colour tint. Above this are the various generic white-balance settings, including As Shot and Auto. There are two correct white balance settings: one that produces completely neutral whites; and one that is more representative of how the scene actually looked when the image was taken. For most of the time we are aiming for the second of these two options.

A good starting point is to select the Auto setting from the drop-down menu. This will attempt to rid the image of any colour casts and should give you a fairly neutral

starting point from which to begin making adjustments. Alternatively, use the white balance colour picker tool, located on the top left toolbar. Click the colour picker on part of the image that should be neutral white, and Camera Raw will adjust the colours accordingly to make it neutral.

Generally, if the image is taken under daylight or tungsten lighting, make sure that the purple/green slider is set to 0. You should only be using the yellow/blue slider to adjust the colour of this light. Moving the yellow/blue slider to the left will cool the image down by adding blue. Conversely, moving the slider to the right will add warmth. Adjust until the image closely matches the colour of the original scene as your eyes remember it.

Altering the green/purple tint slider is a little more difficult as the colours tend to look more unrealistic and stand out as a result. As these colours are usually the product of fluorescent lights or an inaccurate white balance reading, it is common to see a slightly green tint to the light in shops and offices. Just like with tungsten light, you do not want it to be a dominant colour, but for realism you should leave a hint of it the final image. **AP**



WARM CARDS

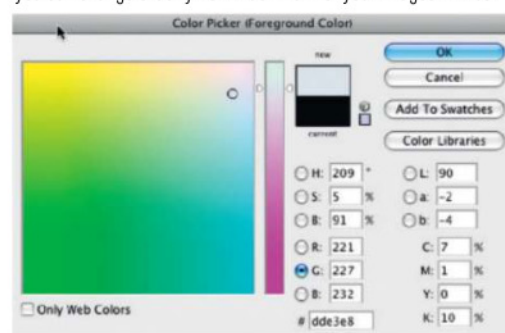
When you wish to obtain an image with a clinically neutral white balance you will usually take a custom white balance reading from a white object, or better still a grey card. However, as we have discussed, this will remove any ambient colour cast from the image. However, there is a way to fool the camera into producing slightly warm or cool images to either maintain the ambient colour or to add it to an image for effect.

Instead of using a white or neutral grey card, a white balance reading could be taken from a coloured card. Using a very light-blue card will fool the camera into thinking that there is a lot of ambient blue light in an image so it will try to neutralise this by adding amber. The result will be an image that has a slightly warm hue. Conversely, taking a reading from an amber card will result in a cool blue hue. These cards are commercially available, but it can be more economical to make your own.

MAKE YOUR OWN WARM CARDS

It is possible to make your own warm or cool cards using image-editing software. To start, create a new A4-size document (297x210mm) and then create a new colour with the value R=221, G=227 and B=232, or use the hex value #dde3e8 (see below). In Adobe Photoshop or Photoshop Elements it is possible to create this colour by simply double clicking on the colour swatch on the tool palette. Once created, simply use the Fill tool to fill the entire image with this colour. Now print the image using the correct colour profile for your printer and paper.

When taking a custom white-balance reading, use the cool-blue warm card in place of a grey card to add a touch of warmth to your images. By adjusting the strength of your blue warm card, you can change exactly how much warmer your images will be.



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TRANSFERRING VIDEO

Q I have used the video function on my Canon EOS 5D Mark II, but how can I burn HD video to DVD so that it will play on my Philips DVD player? So far it will only play on my Apple Mac. **Vic Evans**

A Domestic DVDs use a specific type of encoding, so just transferring HD video camera files from a Mac or PC to a DVD-R isn't enough to create a DVD disc that will play in your home player. Fortunately, your Mac comes with all the editing software you need to create the right type of disc. The iMovie application will let you edit the footage, and add sound tracks and graphics, while iDVD will encode it into domestic DVD format and burn the footage to disc. It will also let you create the front-end DVD menus.

Another issue to be aware of is the incompatibility between old DVD players and DVD-R and DVD+R discs. While a modern £20 DVD player from your local supermarket will play these, a top-end player of more than five years old may not. You don't mention how old your player is, but this may be a problem. **Ian Farrell**



CARD SAFETY

Q As I am a newcomer to digital photography, my friend has advised me not to remove the card from my camera as the pins/springs are prone to breaking and that would damage the camera. I know what he means, but is he being over-cautious? **Ken Watson**

A Yes, he is being over-cautious, Ken. I've worked with many digital cameras for a great many years and have never heard of pins breaking or bending inside the camera. That's not to say this has never happened, but it must be very rare. The card-slot eject mechanisms in-camera are designed for this very purpose. When a card is inserted into a camera it is guided towards the camera's connecting pins with precision alignment. Furthermore, most cameras only

allow you to insert a memory card one way – and that's the right way.

Taking your memory card out of the camera so you can transfer its contents to your computer with a card reader has several advantages: it's faster than connecting your camera via its USB port and it won't drain your camera's batteries while transfer is taking place. **Ian Farrell**

FOCUSING IN LOW LIGHT

Q While trying to photograph nocturnal animals, my camera's autofocus just hunts in low light. I am using a Canon EOS 5D Mark II and a Canon EOS 7D with a Nissin Di866 flash and the EOS 7D's built-in flash. Apart from

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using pre-flash, is there any way that I can overcome this problem? **Jason Chalk**

A The Nissin Di866 has a red AF assist lamp that tries to illuminate the subject more subtly than a strobing set of pre-flashes, although anecdotal evidence seems to suggest that this does not perform as well as those in Canon or Nikon flashes. You don't say how you are photographing these animals, Jason, but if you are luring them into a predetermined space with bait, for instance, I'd advise that you don't use AF at all, but rather try manual focusing to pre-focus on the spot where your subject will be. Use a torch to illuminate the area while you do so. In this way you'll minimise any delay between you pressing the shutter release and the camera firing. **Ian Farrell**

FREE RAW CONVERTER

Q Regarding Eric Johnson's query on processing Nikon raw files (AP 9 October), you failed to mention that there is a free option: Nikon's View NX2. This can be downloaded from the Nikon website (www.nikon.co.uk) and provides a basic viewer, editor and file converter. This can convert raw files to JPEG or TIFF. Being an OAP, I too like to find cost-effective solutions, especially free ones! Perhaps Mr Johnson could give this a try before investing in expensive software. **Chris Mitchell**

A Quite right, Chris. I should have mentioned View NX2 as a free option, although this doesn't give the same level of adjustment versatility as Adobe's products. **Ian Farrell**

IN SEARCH OF BATTERIES

Q My trusty Olympus E-20P might not have all the latest technology, but I enjoy using it. However, its one downfall is its reliance on AA batteries in winter. The batteries tend to fade quickly when outdoors on cold days. I've managed to source a B-HLD battery holder for the camera and I'm now looking for either a B-10LPB or B-12LPB lithium polymer battery to fit it. Do you know where I can obtain one of these batteries? **Doug Ross**

A I've done some searching around for you, Doug, and it seems the best bet will be the second-hand market, as Olympus UK tells me that these accessories are no longer made and the company carries no existing stock. Searching a few of the online auction sites, I can find some used



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examples of the batteries, but don't pay too much for one as the condition of lithium polymer batteries deteriorates over time.
Ian Farrell

PLEASE RELEASE ME

A With reference to Jon Faupel's superglue dilemma (AP 11 September), some multipacks of superglue contain a blue tube of

release agent. I don't know if it will have a harmful effect on the coating of the lens, but it could be worth a try.
Harold Gough



FROM THE AP FORUM

Amateur, not pro

F1nutter asks I own Nikon D70 and D3 cameras with Nikkor 70-200mm VR and 200-400mm lenses. I went to London's Wembley Stadium recently to watch an international indoor motor-sports event, and on entering the stadium a security guard asked to check my bag. He took a step back on seeing my lens and said that I couldn't bring it into the stadium 'because it is a professional lens'. He eventually let me in on the proviso that I did not use my camera and told me that I may be kicked out if I were caught.

So, the problem I have is that I have professional lenses, am an amateur photographer, but I cannot prove that I am an amateur. If I use my camera I am accused of being a professional and need to have the right passes. How do I prove I am an amateur photographer?

Benchista replies You can't prove that you're an amateur, and companies and organisations have the right to impose whatever rules they like, barmy or not. Sorry, but that's just the way it is. You'll need to try lower-profile events and arenas to be able to take such shots, I'm afraid.

Fen replies Some years ago I went to a nightclub where there was a strict 'no casual clothes or trainers' rule. I went up to the door wearing smart trousers, a shirt and a pair of casual black leather shoes. The doorman said I couldn't go in as I was wearing trainers. I said that they were shoes. He didn't agree. I didn't get into the club. The moral of the story: it's those at the venue who make the rules, no matter how silly they are.

P. Stoddart replies I may be wrong about this, but I believe it is not a matter of proving you are an amateur photographer. With most stadiums or sports venues you are on private land. Once you are on private land, photography of any type can be denied.

f/AQ

Why don't memory cards use their full capacity?

When you insert a memory card into your computer, have you ever noticed that its free capacity doesn't quite reach the stated card size, as written on the label? There are a couple of technical reasons behind this mystery, the first being the need to format the card before it is used.

Memory cards in a digital camera are formatted (or 'organised') to a standard known as FAT (or FAT32) – a convention that may be familiar to many Windows users. FAT stands for File Allocation Table, which is much like the combined contents and index pages of a book, defining the structure of a card and the locations where data is stored. These pages will always take up a small amount of card space, leaving less space for your pictures.

The second reason for the discrepancy is more about the fundamental difference between the way we do mathematics and the way a computer does mathematics. Humans count in a decimal way (in blocks of ten), whereas computers work in binary (blocks of two: on or off). This results in a difference between what computers regard as a kilobyte and what marketing departments regard as a kilobyte (KB). Humans commonly think there are 1,000 bytes in a KB, but there are actually 1,024. The same applies to megabytes and gigabytes, so a card with 32,000,000,000 bytes actually contains 29.8GB, not 32GB as labelled.

Put these two factors together and this is why you can never quite squeeze as much on a card as you think you can. The precise amount of free space you'll see on a brand-new formatted card does vary from system to system, because not all programmers can agree on whether to use decimal or binary maths, or even a mixture of the two.

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Photograph by Jim Brandenburg



The IoD, Pall Mall, London



Jim Brandenburg

Grays of Westminster and *Nikon Owner* magazine have invited one of the world's greatest nature photographers, Jim Brandenburg, as guest of honour at their annual Christmas Dinner, and you can go too!

We are offering a limited number of tickets to our Grand Christmas Dinner at the IoD (Institute of Directors) in London's exclusive Pall Mall. The guest of honour is the legendary American nature photographer Jim Brandenburg – a name familiar to *National Geographic* readers – who will be presenting a unique illustrated talk and sharing some of the amazing stories behind his most famous images. Mr Brandenburg will be introduced by David Attenborough's distinguished television producer, Neil Lucas.

■ **Venue:** Institute of Directors (IoD) at 116 Pall Mall. This grand Regency building with its sweeping marble staircase and vast walls covered in 18th and 19th Century canvases provides a spectacular backdrop for the evening, which will take place in the magnificent period restaurant, a most fitting venue for this elegant, traditional Christmas celebration with a champagne reception.

■ **Date:** Friday, December 10th, 2010

■ **Champagne reception:** 6.30 p.m.

■ **Dinner:** 7.15 p.m. - Traditional Christmas Dinner with a Vegetarian Option

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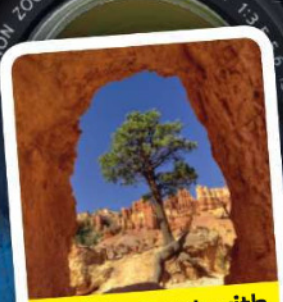
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Nikon D3100

The Nikon D3000, one of 2010's best-selling cameras, has had a makeover. We put its successor, the **D3100**, to the test

Tim Coleman
Technical writer



WITH sales of micro-system cameras (MSCs) increasing, the position of the MSC's direct competitor, the entry-level DSLR, comes under the spotlight. While Nikon has hinted that it is looking into launching an MSC model, nothing has been announced yet. Instead, the company is continuing with the development of its entry-level DSLRs, with the D3100 being its latest model. Nikon is hoping to build on the success of its popular predecessor, the D3000, which was released in July 2009. For Nikon, this entry-level DSLR represents the biggest hope in sales, acting as a gateway for the

consumer into a more expensive world of DSLR camera bodies and accessories such as lenses and flashguns.

Without becoming embroiled in an argument over MSC versus entry-level DSLRs, it is safe to say that each system has its own benefits. Until now, micro-system cameras tended to have a broader range of features, a more compact body and a slightly higher asking price. While the D3100 sits below the bigger D5000 as an entry-level camera, its initial RRP of £579 with kit lens is higher than that of the D3000 when it was first released. In fact, it is on a par with the price of many MSCs. This suggests that Nikon is broadening the specification of its entry-level DSLRs to compete with MSCs and lead the way in the DSLR market. These key changes to the specification have probably increased the production costs, and therefore the asking price.

AT A GLANCE

- 14.2 million effective pixels
- 3in, 230,000-dot LCD screen
- 1080p HD video
- Live View
- Street price £499 with 18-55mm kit lens

It will be interesting to see whether the performance and new features of the D3100 will be enough to maintain Nikon's success in the entry-level DSLR market. We will also see if the company is able to persuade the first-time buyer to part with a few extra pounds and choose to enter the world of the more highly specified DSLR rather than the micro-system camera.

FEATURES

A quick glance at the list of the Nikon D3100's key features shows that, rather than just tweaking them, Nikon has made significant changes in some areas. However, this doesn't mean that the D3000 failed to make the mark, as it received 84% (Very Good) when we tested it in AP 5 September 2009, and it has been one of the best-selling DSLRs of 2010. As such, many successful features remain, including the 11-point AF system, a shooting 'guide' mode that tutors beginners through the basics of photography, 3fps continuous shooting, in-camera editing and a 3in, 230,000-dot LCD screen.

With a 14.2-million-pixel, APS-C-sized CMOS sensor, only the D3X and the (yet to be tested) D7000 in the Nikon range have more pixels than the D3100. An increase of four million pixels from its predecessor is impressive. My concern is whether or not this will be at the expense of its

ability to maintain low noise levels. On the plus side, more pixels mean an increase in resolution and therefore output size. An increase from 3872x2592 pixels in the D3000 to 4608x3072 pixels in the D3100 should enable images to be printed at a slightly larger size. At 300ppi prints measure 390x260mm (15x10in), although it should be possible to create good A2 prints and certainly A3 prints without any compromise in quality.

A new EXPEED2 image processor deals with the data created by the sensor in all Nikon's latest releases, including the D3100. This processor should improve noise

reduction and colour rendition, and it has enabled Nikon to increase the ISO range found in the D3000 by 1EV. It now stands at ISO 100–3200 and can be expanded to ISO 12,800. EXPEED2 can process raw and JPEG files simultaneously, and Nikon's NEF raw-format files can be processed using the supplied View NX2 software.

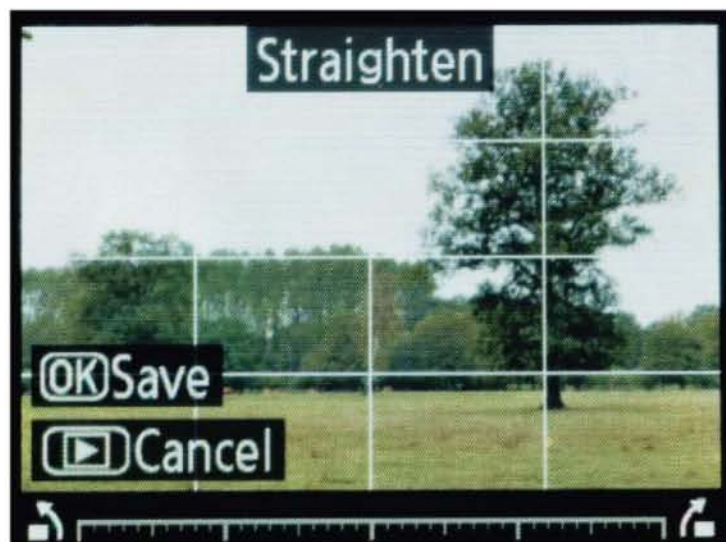
Given that the D3000 has no video function, the other most notable improvement is that the D3100 has surpassed the 720p HD video of the D5000 and the D300S with Nikon's first Full 1080p HD video capture mode. To accompany this video function is the addition of Live View,

FEATURES IN USE

POST-CAPTURE EDITING IN-CAMERA

THE NIKON D3100 is a camera aimed at beginners, so basic in-camera editing tools are included. These tools save the user from needing to use post-capture photo-editing software. For the more advanced photographer they are also useful tools for checking what effects they are likely to use on photos between the photo shoot and sitting at the computer screen. There is a vast array of effects, and while in-camera editing has been around for a while, several new features have been included in the D3100. When used with subtlety, generally pleasing results can be produced.

While many of Nikon's latest releases, such as the P7000 and D7000, have an electronic virtual horizon (deployed using Live View) to help you shoot straight, this is not included in the D3100. Instead, included in post capture in-camera editing is 'straighten horizon'. Landscapes are difficult to capture completely straight, and using a wideangle lens can also produce distorted results, but this post-capture edit is very simple to use. Having taken the landscape image below, I found it was not quite level. I performed a post-capture edit and by clicking the left or right arrow, depending on the direction of tilt, I had the straight horizon that I wanted within a few seconds. More than one effect can be applied to the same image, but every time a new effect is made a new file is created. I tweaked the distortion control to combat the minute distortion from using a wideangle lens. This is also useful, to an extent, in correction of distortion in buildings taken from low angles.



A wide dynamic range ensures good detail in both areas of shadow and highlight. There is no blow-out on the white window frame in the sun

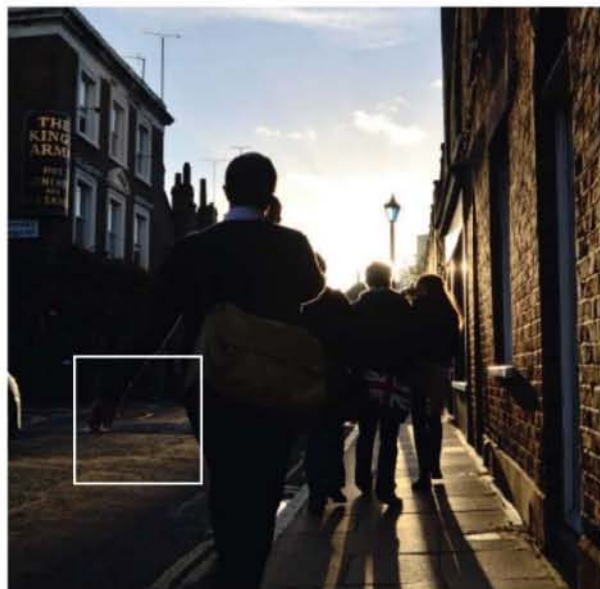
which is useful for composing both pictures and videos. Other useful new features include additions to the post-capture, in-camera editing, such as straighten horizon, distortion control, fisheye effect, perspective control and 'edit movie'.

The D3100 seems to start off life on a higher plane than its predecessor, hence the higher RRP. Of course, we expect improvements with each release, but many of those brought in here suggest that the D3100 could be here to stay for a while yet.

9/10

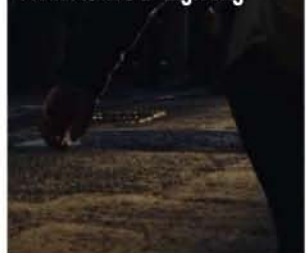
BUILD AND HANDLING

Although the body is virtually identical in size and shape to the D3000, the D3100 has a new rubberised grip and more refined controls, and it feels more removed from the D3000's entry-level build quality. It is surprising how much these little touches can enhance handling, so anyone who appreciates the build quality of a Nikon SLR will not be disappointed. Despite being made from polycarbonate, the D3100 feels solid and more in keeping with bigger models, such as the D90 and D5000. The D3100 sits comfortably and securely in the hand, with all the buttons and controls placed logically within reach of the fingers. The addition of indentations around the buttons means they are now more prominent, which helps because they have to be suitably small to fit on the body. The mode dial is more prominent, too, at about twice the height of that on the D3000. This keeps it clear of the new drive-mode switch, which provides



With Active D-Lighting

Without Active D-Lighting



'Many of the improvements brought in suggest that the D3100 could be here to stay for a while yet'

Using the Active D-Lighting through the retouch menu in-camera brings back some of the details in dark shadow areas

options of single, continuous, timer and quiet. In the D3000 the drive mode was accessed via the menu, which slowed down operation, so it's good that this is one control that has made its way onto the exterior of the body. Most users regularly switch from single, continuous and timer drive mode.

A huge array of buttons is daunting for a first-time SLR user, so to keep matters simple the controls have been kept to a bare minimum. One way Nikon has achieved this is by doubling up the function of various buttons. For example, the flash button on the front of the body is not just a catch to release the pop-up flash, unlike on other SLRs. While depressed, the flash modes can be scrolled through and selected. Next to the flash button is the Function (Fn) button. When this is depressed, an image setting can be altered with the user being able to choose between ISO, white balance, image quality and Active D Lighting. I generally used the Fn button to control ISO. For an experienced photographer the absence of certain functions on the Fn button, such as metering, is limiting. I found the absence of a metering switch the most frustrating, having to revisit the menu time and again to swap between matrix and spot metering. I kept mainly to matrix metering, because there is an exposure compensation button and this is easily operated by holding it down and using the thumb scroll.

The most notable ergonomic changes are the ones that accommodate new features. There is a switch for Live View to the right of the LCD screen, which also provides access to the movie record button, and a new built-in speaker for audio. The drive-mode switch, an HDMI socket to connect for TV connection and another socket for Nikon's GP1 GPS unit are also new. The GPS connection doubles up for use with the MC-DC2 remote control.

The only frustration I have with the

camera's handling is the slow access to certain menu-only functions. However, these are features that an experienced photographer would use regularly, rather than a first-time buyer, and at least the menu is easy to navigate. The shooting info menu is designed to help entry-level users and clearly displays the most vital settings, often with visual guidance. For instance, as the aperture is changed, so an animated lens diaphragm alters in size. For an entry-level SLR, I found that the balance between manual control, auto control and the availability of regularly used functions should aid the beginner, and continue to satisfy as the skill levels grow.

9/10

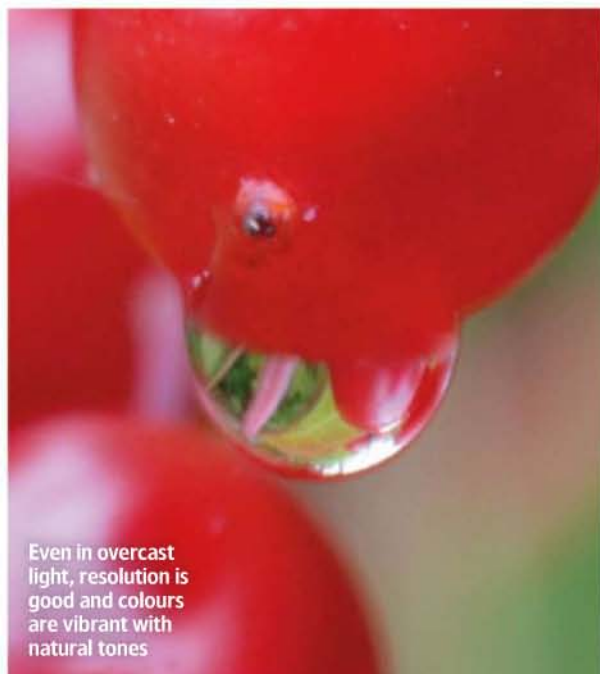
WHITE BALANCE AND COLOUR

On the whole, the D3100's white balance produces pleasing results with well-balanced and natural tones. In several cases the auto white balance produces better results than the specific settings. Having taken many photos in a shaded woodland on a dull and cloudy day, I found both the shade and cloudy white balance settings produced images that were much too warm and yellow. However, all the specific settings can be manually adjusted if the results are not as desired. Creating a custom white balance is also a simple and speedy process.

In the standard colour setting, the colour is generally punchy with natural tones, and images can be sent straight to the printer. Colour can be controlled both pre- and post-capture. The usual colour modes are present in the Set Picture Control folder of standard, vivid, neutral, monochrome (sepia, black & white and cyanotype), landscape and portrait. Post-capture options include colour balance, monochrome, D-Lighting and various filter effects such as warming and skylight.



9/10



Even in overcast light, resolution is good and colours are vibrant with natural tones



METERING

Although metering is accessed through the menu only, which slows down selection, this may not be the first thing a beginner thinks about when taking photos. Rather than using a mixture of the spot, centreweighted and evaluative (matrix) metering modes available, the matrix metering will be relied upon. It is just as well, then, that matrix metering produces pleasing results in a variety of settings, so an entry-level photographer should largely leave the camera in this metering mode. My images from a shady forest area and of berries in bright overcast light are well exposed, and any slight variations I would usually implement with spot metering can be achieved in-camera using the exposure compensation.

As I have come to expect with evaluative metering, the matrix metering leans towards exposing for midtones in landscape scenes of high contrast, with the sky slightly underexposed. This is certainly the case on an overcast day when the foreground or landscape is not well lit. When I shot a landscape on a brighter day, by gradually altering the tilt of the lens I could change the dominant area of the scene from sky to landscape. There is a gradual, pleasing change in exposure to suit the composition, which demonstrates that evaluative metering can be relied upon, only truly shifting when the dominant area covers at least two-thirds of the frame.

8/10

NOISE, RESOLUTION AND SENSITIVITY

As mentioned before, the sensitivity range of the D3100 has been increased from the D3000 and now stands at ISO 100-3200. This can be further extended to ISO 6400 (Hi1) and 12,800 (Hi2), which boosts low-light capabilities and is impressive for a camera in this class. Unlike some other Nikon SLRs, the ISO 100 is not an expanded Low ISO but it is where the ISO range begins, which is impressive.

An increase in resolution from 10.2 million pixels in the D3000 to 14.2 million pixels in the D3100 is a substantial improvement, and it is no surprise that the new camera resolves more detail than the D3000. The amount of detail resolved is respectable, reaching 24 on our charts, although for a 14.2-million-pixel sensor I would expect slightly more. What is good, though, is that the resolution of detail is consistent all the way through from ISO 100 to the highest sensitivity of ISO 12,800, with only a slight drop off to 20 on our charts. Unedited raw files are able to resolve slightly more detail.

It would hardly be surprising that high levels of noise are present at such ISO settings. However, I am pleased at how the D3100 coped with noise in my images. Using the noise reduction makes lines a little sharper and punchier, but overall pixels in my images became slightly more smudged as the ISO sensitivity was raised.

27/30

Facts & figures

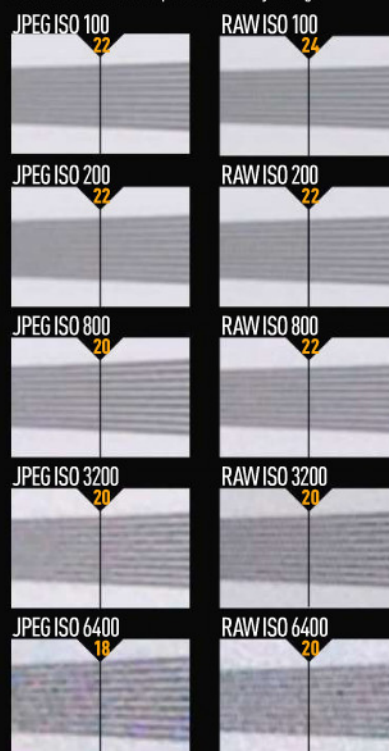


RRP	£499.99 (body only)
Sensor	14.2-million-effective-pixel CMOS sensor
Output size	4608x3072 pixels
Focal length mag	1.6x
Lens mount	Nikon F mount (with AF contacts)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	Three-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/200sec
ISO	ISO 100-3200 (Hi mode 6400 and 12,800)
Exposure modes	Auto, program, aperture priority, shutter priority, manual and 6 scene modes.
Metering system	3D colour Matrix metering (evaluative), centreweighted (75% in centre of frame), and spot (2.5% on focus point)
Exposure comp	±5EV in 1/3EV steps
White balance	Auto, 6 presets (with fine tuning), plus custom setting
White balance bracket	No
Drive mode	3fps
LCD	3in LCD with 230,000 dots
Viewfinder type	Pentaprism
Field of view	Approx 95%
Dioptr adjustment	-1.7 to +0.5 dioptre, 18mm eye point
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF, predictive tracking AF
AF points	Nikon Multi-CAM 1000 AF, 11 focus points (one cross-type), individually selectable AF points.
DoF preview	Yes
Built-in flash	Yes - GN 13m @ ISO 100
Video	1920x1080 pixels (at 24fps), 1280x720 pixels (at 30fps, 25fps or 24fps), 640x424 pixels (at 24fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	No
Memory card	SD, SDHC or SDXC
Power	Rechargeable Li-Ion EN-EL14 battery
Connectivity	USB 2.0 Hi-Speed
Weight	500g approx, including battery or card/s
Dimensions	124x96x74.5mm

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RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Nikon 18-55mm f/3.5 kit lens at 50mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



There is good detail in shadow and highlight areas in this scene of low light. Noise levels are respectable, too

FOCAL POINTS

Viewfinder

The D3100's viewfinder has 95% coverage with a magnification factor of 0.8x.

Drive mode switch

This switch is new, with single, continuous, timer and quiet drive modes available.

Live View

Another new addition is Live View, which can be controlled by this switch. The red button in the centre is for movie recording.

Memory card

The memory card is placed in the side of the camera. The D3100 takes SD, SDHC and the most recent SDXC memory cards. SDXC cards are faster and ideal for use with video.



Camera shown actual size

Flash sync

The D3100 is compatible with Nikon's Speedlight flashguns, which include the SB-400, SB-600, SB-800, SB-900 and the recently announced SB-700. However, there is no external flash-sync socket.

Guide mode

The guide mode offers easy-to-use in-camera assistance by asking the user what type of picture they want to take. Once the picture type is selected, such as portrait, a sample image appears on the display to show the effect on the image when suggested settings are applied.

Active D-Lighting

Like many other cameras, the D3100 has a dynamic range enhancement setting called the Active D-Lighting. This doesn't actually increase the dynamic range, but instead retains details in shadows and highlights. I found images taken with Active D-Lighting felt a little less punchy, but improved natural tones.

Edit movie

Using the in-camera retouch menu, it is possible to make alterations not only to photos but also to movies. Start and end points can be selected from movie files and, once chosen, a new file is created.

Shooting screen

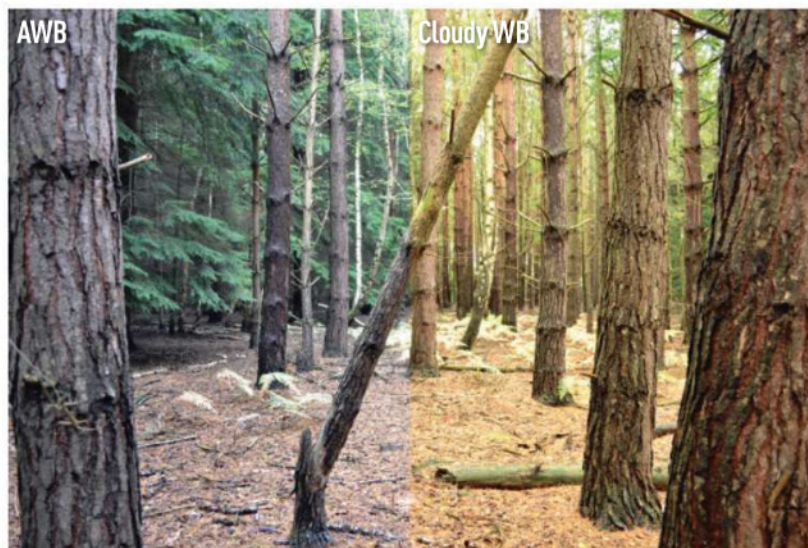


Guide mode screen



Live View





AUTOFOCUS

In the D3100, Nikon sticks with the tried-and-tested 11-point AF found in the D3000, with options of single-point, dynamic-area, auto-area and 3D tracking using the Multi Cam 1000 AF processor module. The 11 AF points are fairly central in the frame, so focusing for the edge of the frame can be tricky. In single-point mode, any of these 11 points can be selected. Using the 18-55mm kit lens I found that generally autofocus is rapid and responsive, but slowed down slightly in low-light conditions. When using the tracking autofocus mode with Live View the focus area tracks moving objects, as demonstrated by a green box. This is useful for focusing when panning with a subject, but I experienced mixed results in this mode because at times the tracking area lost its subject in the frame. Generally, I opted for single-point or dynamic-area focusing.

In Live View and video modes four AF options are available: normal, wide, subject tracking and face detection, although manual focus is a better option.

8/10

LCD, VIEWFINDER AND VIDEO

The D3100 has an LCD screen the same size and same resolution as the D3000, at 3in and 230,000 dots. It is a bright screen that can be viewed from a variety of angles in good conditions and should more than satisfy the target audience. I was able to check the fine details of my images for focus and exposure. However, given that when the D3000 was released more than a year ago it had a relatively low-resolution LCD screen, it is surprising that Nikon has not improved this in the D3100. With imminent future releases from other manufacturers detailing higher resolution LCD screens, the D3100 may be a little way behind its competition here. Now Live View has been included, I would like to see an articulated screen to further enhance handling, as found in the bigger D5000, aiding the composition of images

Using the cloudy white balance setting produces results that are much too warm and yellow for my liking, but the auto white balance is generally reliable

when shooting at tricky angles, such as ground level. The viewfinder is on a par with other cameras with a frame coverage of 95% and a 0.8x magnification. It is a good size for an entry-level camera and is bright without blurring at the edges. By and large I was able to use it for focusing, which means that both Live View and the viewfinder are viable options when shooting.

A significant improvement is a move from no video in the D3000, all the way to Full 1080p HD video in the D3100. Offering both good-quality video and photos makes the D3100 a great all rounder. There is a ten-minute limit on the clips and no option for an external microphone, which some may find restricting. When filming quiet scenes, the use of controls such as focus and zoom are clearly audible. For those who haven't shot on a digital SLR before, there is advice added to the guide mode on how to get the most out of the HD video.

8/10

DYNAMIC RANGE

We do not have the precise figures from the dynamic range test graph, but from scrutinising my images I estimate it to be around 12EV, which is fairly standard these days for a camera such as this. My images from a sheltered forest show a wide dynamic range with minimal clipping of detail on the top highlights of the sky coming through the trees, which is not surprising, while shadow detail is good. Some details lost in blown-out highlights can be recovered when shooting in raw format, using the dedicated View NX2 software. When encountering scenes with wide dynamic range, it is always worth shooting in both raw and JPEG format. Generally, the D3100 produces pleasing levels of contrast.

8/10

Competition



Pentax K-r
YET TO BE TESTED



Sony Alpha 390
YET TO BE TESTED

WITH Nikon marketing the D3100 as the replacement for its entry-level D3000, it is natural to compare it with other entry-level cameras. However, the D3100's specification and price supersede Canon's entry-level camera, the Canon EOS 1000D. This is now more than two years old and virtually half the price. Two years of technological advancements makes the D3100 a better camera and, in fact, it has much more in common with the Canon EOS 550D. This is around £100 more, but is designed for the enthusiast photographer.

The Pentax K-r is likely to offer some stiff competition, too, with an impressive 6fps and 3in, 920,000-dot LCD screen standing out from what is a similar specification and price. However, it only has 720p HD video and 12.2 million pixels. Sony's Alpha 390 has a slightly smaller, 2.7in LCD articulated screen and no HD video, and will be another option for those who don't want to pay the asking price of the D3100.

Verdict

THANKS to the improvements in features and build quality, the Nikon D3100 has reached a level of quality that surpasses its D3000 predecessor and that of any entry-level DSLR currently available. The addition of Live View, Full HD video, increasing the resolution by four million pixels and enhancing the build quality are all factors that have pushed the D3100 to greater heights. Image quality continues to impress and despite the increase in pixel count it still has acceptable noise levels at high ISO sensitivities. This is a particular strength of Nikon's pro DSLR cameras.

However, all this comes at a cost, and for an entry-level DSLR the D3100 is not cheap. When compared to other models at the same level, though, I believe this is one of the best. The D3100 is a camera built for the beginner, but it should also satisfy photographers as their abilities grow. If substantial changes are needed for a manufacturer to stay ahead of the competition, then Nikon should be sitting pretty. The D3100 marks the next level of quality for an entry-level DSLR, but only time will tell if it is priced correctly for the entry-level photographer.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as Entry-level DSLR Rated Very good										
86%										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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AP buyers' guide to...

Multi-functional Printers

No longer the jack-of-all-trades and master of none, A4 multi-functional printers are now sleek machines that can save a lot of space on your desktop. **Richard Sibley** takes a look at a range of models on the market

COMPUTER printers used to do one thing: print images from a computer. Then, one by one, manufacturers began to add new features. First came the ability to print from a memory card or directly from a camera. This, of course, required the addition of a separate LCD screen. As the printer now had a screen and some buttons, it was easy for printer manufacturers to then offer some basic image-editing functions, without the need for it even to be connected to a computer. Then came scanning capabilities, which allowed printers to be used like photocopiers, or even attached to a phone line and used as a fax. It wasn't long before more sophisticated flatbed scanners were included and, in the end, what we were left

with was a large box that could perform just about any task that a photographer or home office would require.

The problem was that multi-functional printers were large and didn't perform any of their tasks to a high enough standard for photographic use. Primarily they were aimed at home-office users, who didn't require the best printing or scanning technology. As a result, early multi-functional printers had a poor reputation among photographers.

However, times have changed and

Many multi-functional printers now have scanning and printing resolutions that are on a par with their dedicated equivalents

nowadays most current multi-functional printers use exactly the same printing and scanning technology as regular photo printers and scanners. Plus, the latest multi-functional printers are stylish and more compact. It is also becoming harder to find standalone A4 printers, so unless you wish to do some particularly specialist scanning or printing, a multi-functional printer may be just what you are looking for. Best of all, buying a single device can save a significant amount of space on your computer desk.

WHAT TO LOOK FOR?

Unlike office or small-business users, the prime concern for photographers should be the quality of the printer and scanner. A sheet feeder that holds 500 A4 sheets, a print speed of 30 pages per minute or the ability to send a fax may be great for business users, but they aren't essential for photographers.

Instead, the two key features are the printing and scanning resolutions. These should be able to match those found in dedicated printers and scanners, and as such you should be looking for a print resolution of at least 4800x1400dpi and a scanning resolution of 4800x4800ppi. This should be enough to produce photographic-quality prints and scans.

However, just as when looking for a photo printer, the colour gamut should also be a major consideration. Generally, the greater the number of different ink cartridges a printer has, the larger its colour gamut will be.

With multi-functional printers, it is also the little things that matter. The ability to print wirelessly via Wi-Fi or Bluetooth, or print straight from a camera or memory card, is a real bonus, particularly when you want to print 300 travel images, for example. Of course, to do this a good-sized screen is important, as well as an easy-to-use in-printer menu system.



HP PHOTOSMART B110a £100

www.hp.com/uk

SPECIFICATION	
Print resolution	4800x1200dpi
Min droplet size	1.3pl
Ink system	4 inks – black, cyan, magenta, yellow
Interface	USB, Wi-Fi
Scan resolution	1200ppi
Film scanning	No
Fax	No
Copier	Yes
Media cards	Memory Stick Duo/Micro, SD
LCD screen	2.5in
Dimensions	450x420x200mm
Weight	6.02kg



OF THE four multi-functional printers here, the HP Photosmart B110a is the best value. As you would expect for a printer and scanner costing £100, it isn't the highest-specified device, although it does have a number of facilities that make it reasonable value for money.

The print resolution is low at only 4800x1200dpi, though the B110a did a reasonable job of printing details in our test images. An A4 colour image printed at best quality takes around three minutes, which is a reasonable speed. The main problem is the colours of the print. Our test chart shows that it is incapable of printing a range of hues between green and blue, resulting in a large cyan band on the colour gradient (see above). I also found that the blacks aren't as dense as they could have been, which results in a slight lack of contrast in images. Using HP paper resulted in good neutral images, even when using the printer's generic greyscale settings.

Frustratingly, the Photosmart B110a

Although good value for money, the B110a may not meet the demands of the enthusiast photographer

only has SD and Memory Stick Duo card slots, so CompactFlash users won't be able to print directly from the card. Images shown from the card are displayed on the small built-in LCD screen, which also shows the printer's menu system.

Although the scanning resolution seems a little low at only 1200ppi, this will be more than enough for scanning photographic prints. Colour reproduction is generally good. I found that of all of the scanners here, the default colour settings of the HP model produce the most neutral colours.

Overall, the Photosmart B110a is simple to use and affordable. However, while the print quality may be fine for those wanting to produce the occasional holiday snap, enthusiast photographers will be better spending more money elsewhere.

KODAK ESP6150 £179.99

www.kodak.co.uk

SPECIFICATION	
Print resolution	9600x2400dpi (optimised)
Min droplet size	2.7pl
Ink system	2 cartridges – black and colour
Interface	USB, Wi-Fi, LAN
Scan resolution	1200ppi print
Film scanning	No
Fax	Yes
Copier	Yes
Media cards	No
LCD screen	2.4in – no image preview
Dimensions	445x236x427mm
Weight	8.5kg



KODAK'S ESP6150 is simple to use and set up, although it lacks the in-depth settings found on the Canon and Epson units. It also has the disadvantage that it does not accept memory cards, and as a result there is no image preview available on the screen.

Although seemingly aimed more at the home-office user than photographers, it produces good basic prints. Blacks are a lot darker than on the HP printer, but aren't as dense as those of the Canon and Epson models. The Kodak unit also struggles with a couple of areas in the colour spectrum, with a large band of yellow and blue being particularly noticeable (see above). Greyscale images are neutral, although a little lacking in contrast.

Of the three scanning units, the Kodak performs the worst. The neutral gradient gives away the fact that, by default, images are slightly warm. A more significant problem is that there is noticeable banding in the

Kodak's ESP6150 struggles to print a range of yellow hues. This is visible as the yellow band in the spectrum

gradient between some colours – orange very quickly changes to yellow, and cyan to blue.

Like the HP scanner, the maximum scanning resolution is fairly low at 1200ppi, but again, in terms of resolving detail this should be more than enough for scanning prints.

The Kodak ESP6150 looks stylish and is simple to use, but like the HP model its printing and scanning quality do not quite meet the mark as far as serious photographers are concerned.

As it lacks the ability to print directly from memory cards, those who are only interested in printing 6x4in snapshots should also give it a wide berth.



EPSON PX820FWD £299

www.epson.co.uk

SPECIFICATION

Print resolution	5760x1440dpi
Min droplet size	1.5pl
Ink system	6 inks – black, cyan, light cyan, magenta, light magenta, yellow
Interface	USB, Wi-Fi, LAN
Scan resolution	4800x4800ppi print
Film scanning	No
Fax	Yes
Copier	Yes
Media cards	USB flash, CompactFlash, Memory Stick Pro/Duo/Micro, SD/HC, xD, Mini SD/HC and Micro SD
LCD screen	3.5in
Dimensions	466x458x198mm
Weight	11.3kg



EPSON'S PX820FWD is extremely well specified and comes full of features for both photographers and the home office. The technology behind the printing and scanning functions is based on that found in the firm's dedicated scanners and printers, and as such should be ideal for photographers.

Using the PX820FWD is straightforward thanks to the large 8in touchscreen LCD panel, which has a 3.5in preview screen in the centre. This helps to make the Epson model look sleek and stylish, although it is the largest and heaviest of the four units on test here.

In terms of print resolution, the PX820FWD is second only to the Canon Pixma MG8150. In fact, the two printer units are reasonably matched.

The colour gradient is the best of the four printers reviewed, and it performs particularly well in the magenta and cyan areas. Here, the extra light magenta and light cyan ink cartridges clearly make a difference,

With light cyan and magenta cartridges, the PX820FWD reproduces these hues very well

with smoother gradations than on the other printer test charts.

Blacks are also deep, having a slight edge over the density of the blacks produced by the Canon printer. In turn, this results in higher contrast images than those produced by the HP and Kodak printers, and about the same as that produced by the Canon model.

The scanning resolution of the PX820FWD is extremely high, but as it cannot scan negatives it is unlikely that the maximum 4800ppi resolution will be used. Colours produced by the scanner are neutral, but in its default setup they are a little muted. This can be adjusted using the supplied, and third-party, software.

The PX820FWD produces the best prints of these four models, but it is a shame that Epson has not included any film-scanning capabilities in this model or any other in its range.

CANON PIXMA MG8150 £329

www.canon.co.uk

SPECIFICATION

Print resolution	9600x2400dpi
Min droplet size	1pl
Ink system	6 inks – black (x2), grey, cyan, magenta, yellow
Interface	USB, Wi-Fi, optional BU-30 Bluetooth Toth unit
Scan resolution	4800x4800ppi print; 4800x9600ppi film
Film scanning	Yes – 6x35mm and 4x35mm slide adapter included
Fax	Yes
Copier	Yes
Media cards	USB flash, CompactFlash, Memory Stick Pro/Duo/Micro, SD/HC, xD, Mini SD/HC and Micro SD
LCD screen	3.5in
Dimensions	470x392x199mm
Weight	10.7kg



AS THE most expensive of these four units, the Canon Pixma MG8150 is also the most highly specified. Its sleek, glossy black shell houses the same technology found in Canon's mid-range printers and scanners. Images can be reviewed and settings changed using a 3.5in LCD screen. Although the MG8150 looks like it is devoid of any buttons or controls, the top of the unit is touch sensitive and has buttons that light up when they are in use, which helps make it simple to navigate around the various options.

Despite the MG8150 having a slighter smaller droplet size than the Epson model, there is no discernible difference in the amount of detail it prints. However, the Canon printer doesn't have quite as smooth a colour gradient, largely due to the extra cartridges in the PX820FWD. In practice, colour prints produced by the Canon printer are excellent and in most images there will not be any noticeable difference between the two models.

The MG8150 has a strong advantage

The Pixma MG8150 offers excellent colour reproduction when both scanning and printing

when printing black & white images, as an extra grey cartridge means that such images are neutral with smooth gradients. The results are excellent.

The scanner is also very good. Again, on paper, there is little to choose between the Canon and Epson scanners, although in practice the former has the ability to scan film. Holders are included that will take strips of six 35mm film frames, or four 35mm mounted slides. Film scans are not as good as those from a dedicated film scanner, but they are suitable for making prints of up to around A4 in size. Sadly, the MG8150 will not support medium-format film scanning.

For its ability to scan film strips and slides, plus the great black & white images made possible by the grey cartridge, the MG8150 is probably the best multi-functional printer available for enthusiast photographers.



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HOW MUCH DO THEY COST?

Until a few years ago, it was virtually impossible to sell a Vest Pocket Kodak, especially the early versions with lazy-tongs struts and no baseboard. You could buy them at boot fairs for £1. Recently, they have gained more respect, but a quick look at completed sales on eBay shows that few original VPKs fetch more than £10, and few Model Bs and Series IIIs more than £18-£22. I bought a Series III on eBay while writing this article for under £7 plus postage. Rare versions can make a lot more. Vanity Kodaks, depending on the version and their condition, sell for £40-£200, and more than that from specialised dealers.

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Vest Pocket Kodak

The original version of 1912, with basic 'square' bellows. Turning the keys makes it possible to remove the side of the camera for loading the film

Vest Pocket Special

One of the early Specials of 1915-1916, with a 9cm f/6.9 Zeiss Tessar and Kodak ball-bearing shutter (1/25sec, 1/50sec, B and T), plus a smart leather covering



Vest Pocket Kodaks

Ivor Matanle tells the story of the 'soldier's camera', the pocketable little Kodak VPK that went to war in the trenches

FEW CAMERAS have become as universally known in their time as the original Vest Pocket Kodak – the camera for which 127 rollfilm was invented. Around 1.75 million VPKs in the three principal versions were manufactured between 1912 and 1935, including many sub-versions. To people born around the turn of the 20th century, the VPK became known as the 'soldier's camera' because so many were taken to the trenches during the First World War. An old gentleman I knew during the 1960s, who had been an aircraft mechanic during the 1914-1918 war, told me how one of 'his' pilots had photographed the German lines with a VPK, processed his pictures to contact prints in his billet, and had then been

disciplined, having obtained better pictures than the official reconnaissance flight. Taking a camera to war was strictly prohibited at that time, but many pocket-sized VPKs were illicitly concealed in battle dress to photograph friends and record the mayhem.

With a slim body made of aluminium, painted black and usually kept in a leather or canvas slip case, the early VPKs did not rust, usually remained reliable and produced remarkably good results. Their ball-bearing shutter usually works well even now. For remarkable recent pictures taken in Portugal, with a seriously battered-looking VPK, take a look at <http://camarasclassicas.blogspot.com/2010/08/how-i-got-127-film-for-vpk-and-how-i.html>. It might make you want

to buy one. As mentioned on the site, you can still buy 127 film at www.fotoimpex.de, a camera store in Berlin that has English-speaking staff and whose website includes as much English as it does German.

THE HISTORY

Kodak had virtually created popular photography during the 1880s with its snapshot box cameras, the original models being loaded with film at the factory, and returned to the factory for processing, prints and reloading. By the turn of the 20th century, Kodak offered a substantial range of box and folding cameras using a number of different rollfilm sizes and formats,



WATCH OUT FOR

Shutter, iris diaphragm and bellows

Always check that the shutter works at its different speed settings, that the iris diaphragm provides a smaller or larger aperture as the aperture adjustment is moved and that the bellows have not been pierced or damaged.

Lens

With VPK Specials and later Model B and Series III cameras with the front glass of the lens visible, make sure that the lens has not been chipped or scratched.

Film spool

If you want to try to use the camera, make sure that there is an empty 127 film spool inside.



as well as cameras for several sizes of glass plates. Few of these cameras' formats were smaller than 2½x3½in (6x9cm), and most were much larger. The range continued to develop and expand, and in terms of sales and sheer numbers of different cameras and film sizes on sale, Kodak dominated the amateur snapshot photography market before the First World War.

In 1912, Kodak announced a new smaller rollfilm, known as 127 film, and a new Vest Pocket Kodak as its simple, pocketable camera using 127 film to produce eight exposures of 4x6cm. The camera and the format were a fast-growing success story when the First World War convulsed Europe in August 1914. In 1915, perhaps inspired by the potential market among soldiers, Kodak announced the Autographic VPK, a

version of the camera designed for a new A127 film (although normal 127 could be used), and which made it possible, when loaded with A127, to use a metal-pointed stylus, retained in a clip on the back of the camera, to write details of each photograph on the backing paper of the film through a spring-loaded door in the back of the camera. This process, invented by Henry J Gaisman, resulted in the writing being visible in the gaps between exposures on the processed film, and became available for other Kodak Autographic cameras and film sizes, not just for 127. The special A127 Autographic film for the VPK cost more than ordinary 127, which may have resulted in the Autographic capability being little used, as negatives with the Autographic notes visible are rare and this suggests that its cost made it unpopular.

Autographics

Left-right: Early Autographic Vest Pocket Kodak of about 1915 with its box; Autographic VPK Special with 9cm f/4.9 Tessar in a dial-set shutter; Autographic Vest Pocket Kodak Model B complete with its box

LENSES AND SHUTTERS

The original version of the Vest Pocket Kodak was a lazy-tongs folding-strut camera, with no baseboard, a 'brilliant' viewfinder hidden behind the front panel and visible only when the front lens panel was pulled forward, and a strut which pivoted from behind the lower edge of the front panel to enable the camera to stand on a flat surface without support. The f/11 meniscus lens was hidden behind the Kodak No 0 Ball Bearing shutter, which offered speeds of 1/25sec, 1/50sec,

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Vanity models

The blue and green Girl Guide and Boy Scout Model B Vest Pocket Kodaks with their slip cases and set of instructions



1912

Original Vest Pocket Kodak and the first series of VPK Specials appear

1915

The Vest Pocket Autographic Kodak appears

1920

Vest Pocket Autographic cameras in Japan Crystal crackle enamel finish appear

1925

Vest Pocket Kodak Model B appears

1926

Vest Pocket Kodak Series III cameras announced

1928

Vanity Kodaks appear

through the side – this has echoes of the Zeiss Cocarette or even of a screw Leica. The instructions in the original instruction book seem vague as to how, when extending the bellows of the original type of VPK without a baseboard, you find the point of extension at which correct infinity focus is achieved. 'Pull firmly until it stops' seems inexact to me and to place considerable reliance upon depth of field to provide sharp results.

THE VPK MODEL B

Although the basic Autographic Vest Pocket Kodak continued in production until 1926 (finished in black Japan Crystal crackle enamel from 1920 onwards), Kodak had plans for a major improvement in the massively successful VPK camera during the early 1920s, and in 1925 the company launched the Vest Pocket Kodak Model B. This was a complete re-design, and was a conventional baseboard folding camera, although with the unusual feature that the whole camera assembly (the front, with the front door, the bellows and lens and shutter assembly) was removed from the back assembly for loading. Once again, Mike Butkus's website can provide a PDF file of the original instruction book for a modest donation at www.cameramanuals.org/kodak_pdf/kodak_vest_pocket_b.pdf.

The VPK Model B was again an 8-on-127 camera producing negatives 4x6.5cm, initially with either a Rapid Rectilinear lens in a rotary shutter, or a Kodak Periscopic lens in a Kodak ball-bearing shutter. Between 1925 and 1934, several other lens and shutter combinations, some much more upmarket, were offered. All VPK Model B cameras have the Autographic capability.

In 1926, a further series of Autographic Vest Pocket Kodaks appeared, known as the Vest Pocket Kodak Series III. These looked much like Model B VPKs, but were loaded

via a removable back and were of simpler construction. Some Series III cameras had a straightforward black leather finish, but many were produced in various colour combinations as Vanity Kodaks, some of them for special interest groups, the best known in the UK being the Boy Scout and Girl Guide Kodaks (see opposite page). The Series III VPK cameras were made from 1926 until 1934 and quite a range of lens and shutter combinations can be found, particularly in the US.

THE CRAZE FOR 'VANITY CAMERAS'

The craze for coloured 'ladies' cameras seems to have started during Christmas 1924, when Ansco introduced in the USA a range of brightly coloured folding cameras called the Vanity Cameras. During the following three years, Eastman Kodak simply copied the idea, even down to the name, and from April 1928 until the end of 1933 offered Vanity Kodaks, all Model B or Series III VPKs, under names appropriate to the colours. They were available in blue (Bluebird), green (Cockatoo), grey (Sea Gull), red (Redbreast) and brown (Jenny Wren). These fetch substantially more than normal Model B or Series III VPKs, especially if they have their original box and are in really good condition.

ACCESSORIES

There were very few dedicated VPK accessories, and most owners did not buy them. The nature of the camera was that it was a snapshotter's camera, and most ordinary people found it difficult to afford the camera, let alone accessories that they would not want to use for family snapshots. There were close-up lenses and colour filters in the catalogue, but you will be hard-pressed to find much evidence of these today. **AP**

Kodak Petite

A beautiful Kodak Petite with its case and box. This is a Series III Autographic Vest Pocket Kodak in blue, and one of the Vanity Kodaks



B and T. Beneath the shutter-speed setting, a panel provided information advising which shutter speed to use in 'Clear' (1/25sec) and 'Brilliant' (1/50sec) weather, and recommended a tripod for 'Gray' (1/2sec), 'Dull' (3/4sec) and 'V. Dull' (1sec).

When the Autographic VPK was available, from 1915, it was offered with either the f/11 meniscus lens, or with an f/7.7 Rapid Rectilinear lens (a symmetrical pair of doublets). Soon after the launch of the Autographic VPK, an additional Autographic Special model was announced. In these, still 'lazy-tong' cameras without baseboards but with superior lenses, the glass of the front element was visible in front of the shutter. Various f/6.9 and f/7.7 lenses from Kodak, Bausch & Lomb, Zeiss, Ross, Berthiot and Cooke were fitted, and there was even a now-rare version with an f/4.5 Tessar in a dial-set Compur shutter.

For such a simple camera, it is remarkably easy to make mistakes when loading or setting up a VPK. Fortunately, it is possible to download a PDF copy of the original instruction book at www.cameramanuals.org/kodak_pdf/kodak_vest_pocket-1.pdf for a small donation by card to Mike Butkus, the creator of the website. If you are experienced at loading various types of classic cameras of different periods, you will not be too surprised at the requirement to thread the film backing paper onto the take-up spool outside the camera, and then load the two spools into the camera

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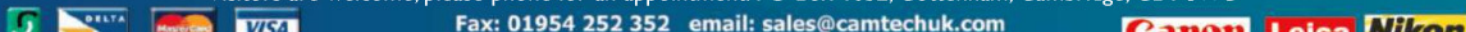
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Canon EOS 1000D
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KEY ACCESSORIES

Canon LP-E5 Battery.....£44.99
Canon BG-E5 Grip.....£119.99
Canon 60-E3 Remote Switch.....£24.99



Canon EOS 500D
Body Only £499.99
Inc. 18-55mm IS £519.00

KEY ACCESSORIES

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Canon BG-E5 Grip.....£119.99
Canon 60-E3 Remote Switch.....£24.99



Canon EOS 550D
Body Only £609.00
Inc. 18-55mm IS £659.00
Inc. 18-135mm IS £799.00

KEY ACCESSORIES

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Canon BG-E8 Grip.....£149.99
Hama 60-E3 Remote Switch.....£20.99



Canon EOS 60D
EOS 60D Body Only £899.00
EOS 60D inc. 18-55mm IS £1199.99
EOS 60D inc. 17-85mm IS £1449.99

Canon EOS 50D

Body Only £688.97
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Inc. 18-200mm IS £999.00



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Body Only £1179.00
Inc. 18-135mm £1399.99

KEY ACCESSORIES

Canon LP-E6 Battery.....£79.99
Canon BG-E7 Grip.....£149.99
Canon WFT-E5B Transmitter.....£449.99



EOS 5D MkII
EOS 5D MkII Body Only £1659.99
EOS 5D MkII inc. 24-70mm £2549.99
EOS 5D MkII inc. 24-105mm L IS USM £2289.99

KEY ACCESSORIES

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Canon BG-E6 Grip.....£229.99
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EF 24-105mm f2.8 L IS USM £934.99	EF 85mm f1.8 USM £309.99	EF 50mm f2.5 Macro £229.99
EF 24-70mm f2.8 L IS USM £1019.99	EF 85mm f1.2 L IS USM II £1749.99	MP-E 65mm f2.8 Macro £829.99
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EF 28-200mm f3.5-5.6 IS USM £299.99	EF 135mm f2 L USM £899.99	EF 100mm f2.8 L Macro IS USM £729.99
EF 28-300mm f3.5-5.6 L IS USM £2169.00	EF 200mm f2 L IS USM £4838.00	EF 180mm f3.5 L Macro USM £1239.00
EF 55-200mm f4-5.6 IS USM II £245.99	EF 200mm f2.8 L IS USM II £629.99	TS-E 17mm f4 L £1699.99
EF 70-200mm f4 L IS USM £959.99	EF 300mm f2.8 L IS USM £3599.99	TS-E 24mm f3.5 L £1099.99
EF 70-300mm f4-5.6 IS USM £429.99	EF 300mm f4 L IS USM £1149.99	TS-E 45mm f2.8 £1099.99
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EF 100-400mm f4.5-5.6 L IS USM £1279.99	EF 400mm f5.6 L IS USM £1099.99	EF 2x III Extender (L lenses) £269.99
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EF 24mm f2.8 £359.99	EF-S 10-22mm f3.5-4.5 USM £649.99	
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EF 28mm f2.8 £159.99	EF-S 17-85mm f4-5.6 IS USM £369.99	
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EF 70-300mm f4-5.6 L IS USM £599.99
EF 300mm f2.8 L IS USM II £7499.99
EF 500mm f4 L IS USM II £14999.99
EF 600mm f4 L IS USM II £14999.99
EF 1.4x III Extender £549.99
EF 2x III Extender £549.99

FLASH ACCESSORIES

Canon OC-E3 Off Camera Shoe Cord.....£59.99
Canon STE-2 Signal Transmitter.....£179.99
Canon SB-E2 Flash Unit Bracket.....£229.99
STOFEN OMNI BOUNCE FLASH DIFFUSER
OM-EW (430EX).....£17.99
OM-EY (580EX).....£17.99
OM-24X (MT24EX).....£25.99
MARUMI RING FLASH
DRF 14C.....£132.99
NISSIN FLASH
Di866.....£259.99
Di622.....£119.99

CANON ACCESSORIES

BATTERY GRIPS	BATTERIES
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Canon BG-E5.....£119.99	Canon LP-E5.....£49.99
EOS 50D	Enigizer LP-E5.....£29.99
Canon BG-E2N.....£149.99	Hahnel LP-E5.....£29.99
EOS 5D MKII	EOS 550D
Canon BG-E6.....£229.99	Canon LP-E6.....£49.99
EOS 7D	EOS 50D
Canon BG-E7.....£149.99	Canon BP-S11A.....£99.99
EOS 550D	Enigizer BP-S11.....£29.99
Canon BG-E8.....£149.99	Hahnel BP-S11.....£29.99
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EOS 1D MKIV/1DS MKIII	Canon LP-E6.....£79.99
Canon WFT-E2 II.....£599.99	Hahnel LP-E6.....£59.99
EOS 50D	EOS 1DS MKIII/1D MKIV
Canon WFT-E3.....£799.99	Canon LP-E4.....£129.99
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Canon WFT-E4.....£749.99	Hahnel Wireless Remote (EOS).....£48.99
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Canon WFT-E5.....£449.99	
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EOS 1D/1Ds/5D MkII/50D	Flex TTS (EOS).....£229.99
Canon Remote Switch 80N3.....£45.99	Mini TT1 (EOS).....£209.99
Hama Remote Switch 80N3.....£29.99	QUANTUM
Canon Remote Switch TC80N3.....£149.99	FreeWire
EOS 500D/550D/1000D	Canon TTL Adapter.....£81.99
Canon Remote Switch 60E3.....£24.99	
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Canon Remote Control IR RCS.....£19.97	

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Full HD 1080

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Inc. 18-55mmVR £1299.99

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Body Only £1139.00

KEY ACCESSORIES

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Nikon MB-D10 Grip.....	£249.99
Nikon EH-5AC Adaptor.....	£99.99

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KEY ACCESSORIES

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Nikon MB-D80 Grip.....	£149.99
Nikon ML-L3 Remote Control.....	£19.99

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D700

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Body Only £1759.99

KEY ACCESSORIES

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- 1:1 CMOS Sensor
- Live View
- Anti Dust Feature
- HD Video Mode
- ISO 102400

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KEY ACCESSORIES

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Nikon WT4 Transmitter.....	£599.97

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D3X

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Body Only £4798.00

KEY ACCESSORIES

Nikon EN-EL4a Battery.....	£119.99
Nikon EH-6AC Adaptor.....	£99.99
Nikon WT4 Transmitter.....	£599.97

NIKON ACCESSORIES

GRIPS
D80/ D90
Nikon MB-D80.....£149.99
Hahnel MB-D80.....£99.99
D300/D300s/D700
Nikon MB-D10.....£249.99
Hahnel MB-D300.....£129.99

BATTERIES
D60/ D5000
Nikon EN-EL9a.....£55.99
Energizer EN-EL9.....£39.99
Hahnel EN-EL9.....£39.99
D3100
Nikon EN-EL14.....£CALL
D7000
Nikon EN-EL15.....£CALL
D90/D300/D300s/D700
Nikon EN-EL3e.....£66.99
Energizer EN-EL3e.....£40.99
Hahnel EN-EL3e.....£40.99
D3/D3x
Nikon EN-EL4a.....£119.99

WIRELESS
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Nikon WT-4.....£599.97

HAHNEL PRO WIRELESS
Hahnel Wireless Remote (NIK).....£48.99

WIRED/ IR
D300/D700/D3
Nikon Remote Cord MC-30.....£59.99
Hama Remote Cord MC-30.....£40.99
D90/D5000
Nikon Remote Cord MC-DC2.....£129.99
D80/D70s
Hama Remote Cord MC-DC1.....£20.99
D40/D60
Nikon Remote Control ML-L3 IR.....£19.99

QUANTUM
FreeXWire
Nikon TTL Adapter.....£66.99
Fire flash units & cameras up to hundreds of feet away.

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SB700 Speedlite NEW £289.99
SB900 Speedlite £325.99
Di622 Speedlite £119.99
Di866 Speedlite £259.99

NISSIN SPEEDLITES

SB400 Speedlite £127.99
SB600 Speedlite £229.00
SB700 Speedlite NEW £289.99
SB900 Speedlite £325.99
Di622 Speedlite £119.99
Di866 Speedlite £259.99

FLASH ACCESSORIES

Nikon SB Commander Kit R1C1.....£599.99
Nikon SB Remote Kit R1.....£408.99
Nikon AS19 Stand for Nikon SB800.....£6.99
Quantum CKE for Nikon SB28.....£45.99

STOFEN OMNI BOUNCE FLASH DIFFUSER
OM-SB5 (SB800).....£17.99
OM-600 (SB600).....£17.99

MARUMI RING FLASH
DRF 14N.....£132.99

NIKON LENSES (DX - for Nikon DX SLR's. VR - Reduces image blur. AF-S - Lightening quick with whisper quiet focusing. ED - Helps reduce chromatic aberration)

14-24mm f2.8 AF-S G ED	£1296.99	105mm f2 D DC	£799.00	55-200mm f4.5-5.6 DX AF-S ED	£182.99
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24-85mm f2.8-4 D IF	£520.99	180mm f2.8 D IF-ED	£619.00	60mm f2.8 G AF-S ED Micro	£398.99
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24-70mm f2.8 G AF-S ED	£1190.00	300mm f2.8 AF-S VR IF-ED II	£3978.97	105mm f2.8 G AF-S VR IF-ED Micro	£614.99
70-200mm f2.8 G AF-S VR II IF-ED	£1639.99	300mm f4 D AF-S IF-ED	£968.99	200mm f4 IF-ED Micro	£1109.00
70-300mm f3.5-5.6 G AF-S VR IF-ED	£419.00	400mm f2.8 G AF-S VR ED	£6518.00	PC-E 24mm f3.5 D ED	£1369.00
80-400mm f4.5-5.6 D VR ED	£1169.99	500mm f4 G AF-S VR ED	£5739.00	PC-E 45mm f2.8 D ED	£1389.00
200-400mm f4 G AF-S VR IF-ED II	£6249.99	600mm f4 G AF-S VR ED	£6927.99	PC-E 85mm f2.8 D ED	£1349.00
14mm f2.8 D ED	£1189.00	10.5mm f2.8 DX G ED	£521.99	TC-14E III Teleconverter	£305.99
16mm f2.8 D Fisheye	£598.99	35mm f1.8 DX G AF-S	£169.00	TC-17E III AF-S Teleconverter	£304.99
20mm f2.8 D	£459.00	10-24mm f3.5-4.5 DX G AF-S ED	£629.99	TC-20E III Teleconverter	£399.99
24mm f2.8 D	£329.00	12-24mm f4 DX G IF	£799.00		
28mm f2.8 D	£225.00	16-85mm f3.5-5.6 DX G AF-S VR	£434.00		
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50mm f1.8 D	£107.99	18-105mm f3.5-5.6 DX G VR ED	£239.99		
50mm f1.4 G AF-S	£229.00	18-200mm f3.5-5.6 DXGAF-S VR II IF-ED	£579.00		
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AF-S 85mm f1.4G	£CALL
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AF-S 28-300mm f3.5-5.6G ED VR	£CALL
AF-S DX 55-300mm f4.5-5.6G VR	£CALL
AF-S 200mm f2G ED VR	£299.99
AF-S 35mm f1.4G	£1699.99

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35mm f1.4G	£1099.99
50mm f1.8	£139.99
50mm f1.4	£299.99
50mm f2.8 Macro	£429.99
100mm f2.8 Macro	£529.99
11-18mm f4.5-5.6 DT	£499.99
16-105mm f3.5-5.6 DT	£449.99
18-200mm f3.5-5.6 DT	£429.97
18-250mm f3.5-5.6 DT	£449.99
55-200mm f4.5-6.3 DT	£162.99
70-200mm f2.8 G	£1475.99
70-300mm f4.5-5.6 SSM G	£699.99
75-300mm	£199.99

2010 TIPA
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2009 TIPA
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Body Only	£599.99
Inc. 18-55mm	£649.99
18-55/55-200	£849.99

KEY ACCESSORIES

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Sony RM-S1AM Remote Commander	£40.99

SONY Alpha A55 **NEW!**

16.2 MEGAPIXELS

Body Only	£699.99
Inc. 18-55mm	£749.99
18-55/55-200	£949.99

KEY ACCESSORIES

Sony NP-FW50 Battery	£59.99
Sony RM-S1AM Remote Commander	£40.99

SONY Alpha A580 **NEW!**

16.2 MEGAPIXELS

Body Only	£649.99
Inc. 18-55mm	£749.99
18-55/55-200	£899.99

KEY ACCESSORIES

Sony NP-FM500H Battery	£61.99
Sony FVG-850AM Grip	£129.00

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12.4 MEGAPIXELS

Inc. 18-55mm	£399.00
Inc. 18-55 & 55-300mm	£529.00

PENTAX LENSES

10-17mm f3.5-4.5 DA Fisheye	£428.98
12-24mm f4 DA	£794.98
16-50mm f2.8 ED ALIF SDM	£693.99
17-70mm f4 SDM DA749.99	£464.98

PENTAX K-7 **Gear Year Winner**

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Inc. 18-55 & 50-200mm	£899.99

PENTAX LENSES

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55-300mm f4.5-5.8 ED DA	£269.99
11mm f2.8 DA ED IF	£539.00
50mm f2.8 Macro	£404.99
55mm f1.4 SDM	£649.99
100mm f2.8 Macro	£479.97

COMPACT SYSTEM CAMERAS - Smaller than a DSLR but more powerful & Creative than a compact.

SONY ALPHA NEX-3

SONY ALPHA NEX AVAILABLE IN STORE ONLY

Inc. 16mm	£399.00
Inc. 18-55mm	£449.00
Inc. 16 & 18-55	£529.00

KEY ACCESSORIES

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Sony Case	£52.99
Sony Fisheye Converter	£124.99

NEX 3 - BLACK, SILVER OR RED

NEX 5 - BLACK, OR SILVER

- Interchangeable Lenses
- Sweep Panorama (3D available in Firmware upgrade)
- HD Video Mode
- 3" Vari Angle LCD Screen
- Includes External Flash

SONY ALPHA NEX-5

Inc. 16mm	£499.00
Inc. 18-55mm	£549.00
Inc. 18-200mm	£899.00

KEY ACCESSORIES

Sony NP-FW50 Battery	£59.99
Sony Case	£52.99
Sony Fisheye Converter	£124.99

SAMSUNG NX10

14.6 MEGAPIXELS

Inc. 18-55mm	£499.00
Inc. 18-55mm & 50-200mm	£549.99

KEY ACCESSORIES

Samsung BP1310 Battery	£27.99
Samsung SEF20A Flash	£105.99
Samsung SR9NX01 Shutter	£14.99

SAMSUNG NX100 **NEW!**

- 14.6 Megapixels
- 3" AMOLED Screen
- HD Video
- Metal Body
- New i Function

14.6 MEGAPIXELS

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KEY ACCESSORIES

Samsung BP1310 Battery	£27.99
Samsung SEF20A Flash	£105.99
Samsung SR9NX01 Shutter	£14.99

OLYMPUS PEN

ACCESSORY PORT

Olympus Viewfinder - 2	£261.99
Olympus Viewfinder - 1	£99.99
Olympus Microphone Set	

OLYMPUS PEN FLASH SYSTEM

Olympus FL-14 Flash £159.99

OLYMPUS PEN LENSES

M ZUIKO Digital ED 9-18mm f4.5-6.3	£499.97
M ZUIKO Digital ED 14-42mm f3.5-5.6	£224.99
M ZUIKO Digital ED 17mm f2.8 Pancake	£279.99

PEN ADAPTERS

MMF-1 Adapter	£99.99
MF-2 Adapter	£149.99

OLYMPUS E-PL1 **2010 TIPA**

- 12.3 MP
- 2x L-MOS
- Live View
- HD Video
- ISO 6400
- Art Filters

12.3 MEGAPIXELS

Inc. 14-42mm £429.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery	£49.99
Olympus Leather Body Jacket (brown or white leather)	£69.99

OLYMPUS E-P2 **2010 TIPA**

- HD Video • Live View
- Art Filters • ISO 6400

12.3 MEGAPIXELS

Inc. 14-42mm £840.99

Inc. 17mm £887.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery	£49.99
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OLYMPUS E-P1 Inc. 17mm Silver

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12.3 MEGAPIXELS

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HALF PRICE! WAS: £799.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery	£49.99
Olympus Leather Body Jacket	£69.99

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7-14mm f4 Vario G ASPH	£1199.99
14-140mm f4.5-5.6 Vario G HD	£769.99
45-200mm f4.5-6.3 G ASPH	£279.99
20mm f1.7 G ASPH	£299.99
45mm f2.8 ASPH	£649.99

PANASONIC FLASH

Panasonic DMW-FL28	£102.99
Panasonic DMW-FL220	£148.99
Panasonic DMW-FL360	£204.99

Panasonic Lumix G10

- 12.1 Megapixels
- L-MOS Sensor
- Live View
- HD Video Mode
- Dust Reduction

12.1 MEGAPIXELS

Inc. 14-42mm £399.99

KEY ACCESSORIES

Panasonic DMW-BLB13E Battery	£64.99
Panasonic DMW-LVF1 View Finder	£169.99
Panasonic DMW-FL220 Flashgun	£148.99

Panasonic Lumix GF1

12.1 MEGAPIXELS

Inc. 20mm £579.99

Inc. 14-45mm £499.99

KEY ACCESSORIES

DMW-BLB13E Battery	£64.99
DMW-LVF1 View Finder	£169.99
DMW-FL220 Flashgun	£148.99

Panasonic Lumix G2 **2010 TIPA**

12.1 MEGAPIXELS

Inc. 14-42mm £479.99

Inc. 14-42 & 45-200mm £749.00

KEY ACCESSORIES

DMW-BLB13E Battery	£64.99
DMW-LVF1 View Finder	£169.99
DMW-FL220 Flashgun	£148.99

Panasonic Lumix GH1 **2009 TIPA**

12.1 MEGAPIXELS

Inc. 14-140mm £899.00

KEY ACCESSORIES

DMW-BLB13E Battery	£64.99
DMW-LVF1 View Finder	£169.99
DMW-FL220 Flashgun	£148.99

LENSES (available in different fits)

SIGMA

DC Lenses
 4.5mm F2.8 EX HSM DC Circ Fisheye £589.99
 10mm F2.8 EX HSM DC £505.99
 30mm F1.4 EX HSM DG £399.99
 10-20mm F4.5-6.3 EX DC HSM ASP IF £399.99
 17-70mm F2.8-4.5 EX DC HSM ASP IF £449.99
 18-50mm F3.5-5.6 EX DC Macro SAF £336.99
 18-50mm F2.8-4.5 EX DC HSM IF OS £183.99
 18-50mm F2.8 EX DC HSM ASP IF £336.99
 18-125mm F3.8-5.6 EX DC HSM IF OS £267.99
 18-200mm F3.5-6.3 EX DC ASP IF £199.99
 18-200mm F3.5-6.3 EX DC ASP IF OS £289.99
 18-250mm F3.5-6.3 EX DC ASP IF OS £399.99
 50-150mm F2.8 EX DC HSM APO IF II £589.99

Prime Lenses
 8mm F3.5 EX Circ Fisheye DG £631.99
 15mm F2.8 EX Fisheye DG £505.99
 20mm F1.8 EX DG ASP RF £505.99
 24mm F1.8 EX DG ASP £420.99
 28mm F1.8 EX DG ASP £336.99
 50mm F1.4 EX DG HSM £379.99
 85mm F1.4 EX DG HSM NEW! £699.99
 300mm F2.8 EX DG HSM £1999.99
 500mm F4.5 EX DG HSM APO IF £3399.99
 800mm F5.6 EX DG HSM APO IF £4209.99

Macro
 50mm F2.8 EX DG Macro £255.99
 70mm F2.8 EX DG Macro £349.99
 105mm F2.8 EX DG Macro £402.99
 150mm F2.8 EX DG HSM APO IF Macro Teleconverters £589.99
 1.4x Converter EX DG APO £247.99
 2x Converter EX DG APO £301.99

Zoom Lenses
 12-24mm F4.5-5.6 EX DG HSM ASP IF £699.99
 24-70mm F2.8 EX DG HSM ASP IF £449.99
 70-200mm F2.8 EX DG HSM APO IF Macro II £673.99
 70-200mm F2.8 EX DG OS HSM NEW! £1299.99
 70-300mm F4.5-6.3 EX DG Macro £133.99
 70-300mm F4.5-6.3 EX DG OS £299.99
 120-300mm F2.8 EX DG HSM APO IF £1852.99
 120-400mm F4.5-6.3 EX DG HSM APO RF OS £639.99
 150-500mm F5.6-6.3 EX DG HSM APO RF OS £749.99
 200-500mm F2.8 EX DG HSM APO IF £70.203
 300-800mm F5.6 EX DG HSM APO IF £5892.99

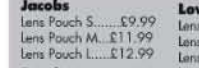


TAMRON

Di-II Lenses
 10-24mm F3.5-4.5 Di II LD ASP IF £379.99
 17-50mm F2.8 XR Di II VC LD ASP £339.99
 18-200mm F3.5-6.3 XR Di II LD ASP IF £169.00
 18-250mm F3.5-6.3 Di II LD ASP IF £388.97
 18-270mm F3.5-6.3 Di II VC LD ASP IF £399.99
 55-200mm F4.5-6.3 Di II LD £115.00

Zoom Lenses
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 28-300mm F3.5-6.3 XR Di ASP IF £299.00
 28-300mm F3.5-6.3 XR Di VC LD ASP IF £499.99
 70-200mm F2.8 Di LD IF £619.00
 70-300mm F4.5-5.6 Di LD £139.00
 200-500mm F5.6-6.3 Di LD IF £869.00

Macro Lenses
 60mm F2 Macro Di £389.99
 90mm F2.8 Macro Di £349.00
 180mm F3.5 Macro Di LD £699.00



LENS CASES

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 Lens Pouch M £11.99
 Lens Pouch L £12.99

Lowepro
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 Lens Case 1M/1N £19.99
 Lens Case 1S/1W £14.99
 Lens Case 2/2s £17.99
 Lens Case 3 £19.99
 Lens Case 4/4s £26.99
 Lens Case 5/5s £44.99

Domke
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 15" Wrap £16.99
 19" Wrap £18.99

Tokina
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 AF 11-16mm F2.8 AT-X Pro DX £549.99
 AF 12-24mm F4 AT-X 124 Pro DX £499.99
 AF 12-24mm F4 AT-X 124 Pro DXII £574.99
 AF 16-50mm F2.8 AT-X Pro DX £699.99
 AF 50-135mm F2.8 AT-X S35 Pro DX £649.99
 AF 80-400mm F4.5-5.6 AT-X 840D £649.99
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 AF 100mm F2.8 Macro AT-X 100 AF Pro D £399.99

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(Most available in Canon, Nikon, Olympus, Panasonic, Sony and Pentax fits)



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 36 AF-4 £74.99
 48 AF-1 £188.99
 58 AF-1 £278.99

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Plus II set £369.99
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 Multimax Transceiver £249.99
 PC1 Cable £8.99

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 52mm UV £19.99
 55mm Circular Polar £44.99
 55mm UV £21.99
 58mm Circular Polar £49.99
 58mm UV £24.99
 62mm Circular Polar £69.99
 62mm UV £24.99
 67mm Circ Polariser £79.99
 67mm UV £29.99
 72mm Circular Polariser £84.99
 72mm UV £39.99
 77mm Circ Polariser £99.99
 77mm UV £44.99
 82mm Circular Polariser £129.99
 82mm UV £69.99
 86mm UV £69.99

Hoya HD
 Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector £49.99
 HD 58mm UV £49.99
 HD 58mm PL-CIRC £109.99
 HD 62mm Protector £59.99
 HD 62mm UV £59.99
 HD 62mm PL-CIRC £109.99
 HD 67mm Protector £64.99
 HD 67mm UV £64.99
 HD 67mm PL-CIRC £134.99
 HD 72mm Protector £74.99
 HD 72mm UV £74.99
 HD 72mm PL-CIRC £169.99
 HD 77mm Protector £94.99
 HD 77mm UV £94.99
 HD 77mm PL-CIRC £199.99
 HD 82mm Protector £99.99
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 Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

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 Pro-1D 52mm UV £39.99
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 Pro-1D 55mm PL-CIRC £89.99
 Pro-1D 58mm Protector £44.99
 Pro-1D 58mm UV £44.99
 Pro-1D 58mm PL-CIRC £94.99
 Pro-1D 62mm Protector £49.99
 Pro-1D 62mm UV £49.99
 Pro-1D 62mm PL-CIRC £99.99
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 Pro-1D 67mm UV £59.99
 Pro-1D 67mm PL-CIRC £119.99
 Pro-1D 72mm Protector £64.99
 Pro-1D 72mm UV £64.99
 Pro-1D 72mm PL-CIRC £134.99
 Pro-1D 77mm Protector £74.99
 Pro-1D 77mm UV £74.99
 Pro-1D 77mm PL-CIRC £169.99
 Pro-1D 82mm Protector £79.99
 Pro-1D 82mm UV £79.99
 Pro-1D 82mm PL-CIRC £189.99

cokin

Cokin P Series
 The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

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 52mm P Adaptor £12.99
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 62mm P Adaptor £12.99
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 72mm P Adaptor £12.99
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 P Holder & Catalogue (BP400) £12.99
 P Wide Angle Holder £14.99
 P Digital SR Nik Kit H521-47 £38.99
 P255 Modular Hood £15.99
 P001 Yellow Filter £15.99
 P002 Orange Filter £15.99
 P003 Red Filter £15.99
 P007 Infrared (89B) £39.99
 P026 Warm 81A £15.99
 P027 Warm 81B £15.99
 P056 Star 8 £24.99
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 P121F G2 Gradual Full £21.99
 P121L G2 Gradual Light £21.99
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 P121S G2 Gradual Soft £21.99
 P122 B1 Gradual £21.99
 P123 B2 Gradual £21.99
 P124 T1 Gradual £21.99
 P125 T2 Gradual £21.99
 P152 Neutral Density x2 £16.99
 P153 Neutral Density x4 £16.99
 P154 Neutral Density x8 £16.99
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 P830/P083 Diffuser 1 £19.99
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 49mm Circ-PL Filter £26.99
 49mm UV Filter £10.99
 52mm Circ-PL Filter £29.99
 52mm UV Filter £14.99
 55mm Circ-PL Filter £29.99
 55mm UV Filter £14.99
 58mm Circ-PL Filter £34.99
 58mm UV Filter £16.99
 62mm Circ-PL Filter £39.99
 62mm UV Filter £19.99
 67mm Circ-PL Filter £44.99
 67mm UV Filter £21.99
 72mm Circ-PL Filter £49.99
 72mm UV Filter £25.99
 77mm Circ-PL Filter £54.99
 77mm UV Filter £29.99

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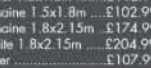
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 SL724 Arctic Brite Vue £84.99
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 Mini Swab 1.3x £24.97
 Mini Swab 1.6x £24.97
 Vdust Plus 7.5ml £14.99



STUDIO LIGHTING

Jacobs Studio 160 Lighting Kit

£199.99
 Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.



Bowens 4713 Gemini 200 2 Head Kit

£459.99
 Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.

Bowens 4850 Gemini 500R 3 Head Kit

£1480.99
 Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.

Bowens 4820 Gemini 500R Travel Pack Kit £1378.99
Bowens 4800 Gemini 250R Head Kit £810.99
Bowens 4800 Gemini 500R Head Kit £949.99

Strobies Portrait Kit STR100 £99.99

Lightweight & portable STROBIES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds.



Interfit Strobies EFX Kit STR101 £69.99
Interfit Strobies XS Softbox Kit £99.99

Interfit EX150 MkII Kit FREE DVD £229.99

Award winning - all you need to get started in the creative world of studio lighting! Includes two Heads, two Lighting Stands, Softbox and Umbrella.

Interfit EX150 MkIII Kit Includes three Heads £419.99
Interfit EXD200 Kit All in 1 kit £289.99
Interfit EXD300 Kit Softbox umbrella kit £469.99
Interfit EXD400 Kit Softbox umbrella kit £539.99

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Xpobalance 1558 38cm £35.99

Ezybalance Hotshoe

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 2462 60x60cm £99.99

Ezybalance Softboxes

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TriGrip Reflectors

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 3636 sunfire/silver 75cm £61.99
 4806 sunfire/white 120cm £74.99
 1206 sunfire/white 30cm £12.99
 1236 sunfire/silver 30cm £34.99
 3731 silver/white large £76.99
 3751 one stop diffuser £76.99
 3223 5-in-1 75cm £46.99
 3631 Dual duty 80cm £25.99

TriFlip Kit

3696 75cm 19" £92.99

Reflector Brackets

Trigrip 2430 bracket £71.99
 Universal 1100 bracket £49.99
 Pocket 1113 bracket £42.99
 2402 Tilthead shoe adapt £17.99

Background Supports

1108 3m wide £148.99

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 5602 black velvet 1.5x1.8m £112.99
 56FM Florida/maine 1.5x1.8m £102.99
 67FM Florida/maine 1.8x2.15m £174.99
 6701 black/white 1.8x2.15m £204.99
 8017 baby pacer £107.99

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 8857 1.5x2.15m £266.99

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 3207 white satin 80cm £17.99

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8825 70cm £461.99

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Manfrotto

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The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB
£118.99



055XB Tripod **£99.99**
055XPROB Tripod **£118.99**

Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?

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Manfrotto Tripod Bag Unpadded 80cm **£39.99**
Manfrotto Tripod Bag Padded 80cm **£49.99**

Manfrotto Tripod Straps

Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.

Manfrotto MN102 Tripod Strap **£21.99**

Manfrotto

190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPROB
£108.99



190XB **£88.99**
190X PROB **£108.99**

Manfrotto

055CX Range

The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented Q90° system for quick vertical/horizontal movements.

055CX3 **£243.99**
055CX PRO3 **£249.99**
055CX PRO4 **£249.99**

190CX Range

Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

190CX3 **£179.99**
190CX PRO3 **£229.99**
190CX PRO4 **£219.99**

Modo

The Modo range has been created for those on the move, the Maxi has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Modo Maxi **£44.99**
797 Modo Pocket **£14.99**

MANFROTTO TRIPOD HEADS

Manfrotto

Ball & Socket Heads

Designed to be lightweight but at the same time offer heavy duty load capacity.

494RC2 Mini Ball Head with RC2 Quick Release Plate **£39.99**



496RC2 Compact Ball Head with RC2 Quick Release Plate **£54.99**

498RC2 Midi Ball Head with RC2 Release Plate **£89.99**

804RC2 Basic Head Q/R **£59.99**

460Mg Magnesium Head **£59.99**

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Video Heads

Small & lightweight heads with smooth fluid movement & pan & tilt locks.

128RC **£65.99**

700RC2 **£69.99**

Joystick Heads
Just grip the handle and you can position your camera anywhere within a 180° sphere.

222 Joystick Head **£76.99**

322RC2 Heavy Duty Grip Head **£99.99**

324RC2 NEW! **£109.99**

327RC2 NEW! **£119.99**

MONOPODS

Manfrotto

Monopods
Ever heard the one about a one legged tripod? You have now. Monopods are perfect for those that need stability, speed and portability.

790B Modo **£25.99**
679B 3-Section **£35.99**
680B 4-Section **£44.99**
681B 3-Section **£44.99**
685B Neotec **£114.99**
695CX **£139.99**
694CX **£127.99**
776YB M-Y **£34.99**



Monopod Heads
234 Simple tilt head allows 900 tilt for vertical or horizontal format.

234 Tilt Head M/Pod **£14.99**
234RC Tilt Head Q/R **£24.99**

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Vitruvian VGR Tripod Kits

Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head. With 'reverse technology' legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MN5310 **£199.99**
Vitruvian VGR8255 & MN5310 **£329.99**



GIOTTO

MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

MTL8351B Adjust Column **£159.99**
MTL8350B Adjust Column **£158.99**
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MTL8360B Adjust Column **£189.99**



MTL9351B Adjust Column **£89.99**
MTL9351-MH5011 kit NEW! **£119.99**
MTL9361B Adjust Column **£98.99**
MTL9361-MH5001 head **£134.99**
MTL9361B Adjust Column **£99.99**

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MTL Vertical Column Aluminium/Carbon Fibre

High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

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MTL8240B Carbon Vertical Column **£169.99**



MTL8246B Vertical Column **£169.97**
MTL9340B Aluminium Adjust Column **£74.99**

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MT Travel

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MTL9340B Aluminium Adjust Column **£74.99**

GITZO TRIPODS - Available at our New Oxford Street store only and as a special order through other stores.

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Systematic

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GT35411S Studex **£499.99**
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GT2540LVL Leveling **£549.99**

GIOTTO

Traveler & Head

An excellent choice for compact digital cameras and DSLRs, or even for lightweight camcorders. Come with the G107M head.

GT15501 Traveler **£439.99**
GT25801QR with head **£599.99**

GIOTTO

Explorer

A versatile support to explore new shooting perspectives.

GT2531EX Explorer Glock **£409.99**

GIOTTO

Mountaineer

The world's first carbon fibre tripod that maximises rigidity, vibration absorption and lightweight performance.

GT2542L long version **£579.99**

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Aluminium

30% lighter than magnesium but just as strong and with great vibration dampening properties.

GT3340L Aluminium **£384.99**

GIOTTOS TRIPOD HEADS

GIOTTO

Ball & Socket Heads

Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with 'auto lock' retaining system.

MH1302-652 8kg **£59.99**
MH1301-652 12kg **£74.99**
MH1300-652 20kg **£74.99**
MH7002-652 4kg **£39.99**
MH7001-652 6kg **£44.99**
MH7000-652 8kg **£54.99**

Quick Release Plate
Replacement Square Mount Plate for MH-652 **£12.99**
MH-642 Q/R Plate 1/4 **£12.99**

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Pan & Tilt Heads

Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a spring location pin, which allows the equipment to be simply and quickly loaded and unloaded.

MH5001 **£39.99**
MH5011 3-Way Head with quick release plate **£35.99**
VH6011-658B Birding Hd **£64.99**

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Tripod Bag Medium **£24.99**
Shoulder Strap **£19.99**

Velbon

Velbon Tripods

CX Mini Table Inc. case **£19.99**
CX440 Tripod inc. case **£29.99**
CX540 Tripod inc. case **£39.99**
CX640 Tripod inc. case **£49.99**
CX740 Tripod inc. case **£69.99**



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GIOTTO

Designed to meet the demands of professional photographers.

GH2780QR Centre Ball **£224.99**

GH3780QR Centre Ball **£249.99**

GH2750QR Off Centre Ball Head **£164.99**

GIOTTO

G2180 Fluid Head

£154.99

G2272M Low Profile 3 Way Head **£199.99**

G1173/148 QR Plate 1/4 **£29.99**

GIOTTOS MONOPODS

GIOTTO

Monopods

Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

Giottos MML3260B **£34.99**
Giottos MML3270B **£39.99**
Giottos MML3290B **£44.99**

gorillapod

Gorillapods

The Gorillapod firmly secures your camera to just about anything, it can be manipulated into a variety of positions to wrap around objects.

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Gorillapod SLR **£29.99**
Gorillapod SLR Zoom **£39.99**
Gorillapod Green **£14.99**
Gorillapod Focus **£89.99**
Gorillapod Magnetic NEW **£24.99**
Gorillapod BH1 Head **£39.99**
Gorillapod BH1 Head NEW **£69.99**

GIOTTO MONOPODS New Oxford Street store only

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Giottos monopods continue to set the standard for professionals and advanced amateurs.

GM2561T **£189.99**
GM3340 **£139.99**
GM5561T + G Lock **£234.99**
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 Slingshot 302AW...£94.99

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 Classified Sling 220AW...£129.99

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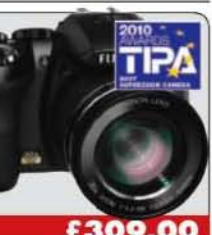
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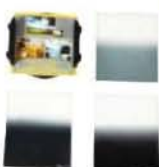
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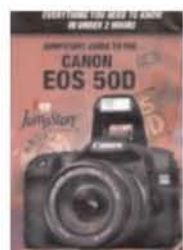


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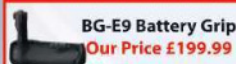
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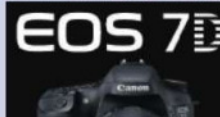
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28mm f/2.8	£157.99	500mm f/4.0L USM IS	£5,209.99	28-135mm f/3.5-5.6 USM IS	£359.00
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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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Megapixels	10.0
LCD Screen	2.7"
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Card Type	SD

Panasonic DMC-G10 + 14-42mm
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Megapixels	12.1	HD Video	✓
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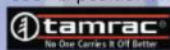
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T0484/5/6, each	£13.99 £13.49	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-549 Set of 8	£102.99 £101.99	£35.99, 3 sets for £99.99	
T0540 Gloss	£7.99 £7.49	£3.99 21ml, 3 for £13.99	Photo R240, R245,
T0541/2/3/4, each	£13.99 £13.49	£4.99 21ml, 3 for £13.99	RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 £13.49	£4.99 21ml, 3 for £13.99	Photo R2400
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T0801-806 Set of 6	£45.99 £45.49	£19.99, 3 sets for £57.99	Photo R2680
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T0804/5/6, each	£8.99 £8.49	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99 £76.49	Check Website.	
T0870 Gloss	£7.99 £7.49	Check Website.	
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No.29 Colour	£14.99
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Triple Axis Sony Hotshoe	£9.99
Seculine Digital Spirit Level	
A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.	
	£29.99

CLEANING

Sensor Cleaning - DRY	
Sensor Loupe 7x with LED	£54.95
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SL7000 Arctic Butterfly	£25.95
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Cleaning Solution (7.5ml)	£15.99
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EZ Kit (1ml Solution, 4 Swabs)	£14.99
Camera / Lens Cleaning	
Kenair Master Kit	£13.99
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Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters	
Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.	
46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99
More sizes in stock, from 24 to 86mm!	
Circular Polarising Filters	
These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.	
46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99
More sizes in stock, from 27 to 86mm!	
Neutral Density Filters	
Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).	
52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99
More sizes in stock, from 37 to 82mm!	
Starburst Filters	
These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.	
52mm Starburst x4/8/16, each	£11.99
58mm Starburst x4/8/16, each	£15.99
67mm Starburst x4/8/16, each	£21.99
72mm Starburst x4/8/16, each	£27.99
More sizes in stock, from 46 to 82mm!	
Close Up Filter Sets	
Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.	
52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99
More sizes in stock, from 46 to 77mm!	
Lens Converters	
Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.	
52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

FaderND	
Lord of the DARK	
A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!	
LightCraftWorkshop FaderND Filters	
Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, contoured shaped frame to reduce the chance of vignetting.	
Genuine LightCraftWorkshop filters - beware of imitations!	
FaderND MkII (2-8 stop)	
52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99
ND500MC (fixed 9 stop)	
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings	
Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.	
34-37mm	52-55mm
37-43mm	52-58mm
43-46mm	55-52mm
46-49mm	55-58mm
49-52mm	58-52mm
	62-72mm
	72-77mm
	77-72mm
All just £4.99 each!	

MACRO PHOTOGRAPHY

<h3>Reversing Rings - £12.99</h3>	<h3>Extension Tubes</h3>
<p>These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.</p>	<p>Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings. Macro tubes are also available in Pentax and Olympus fittings.</p>
<p>Canon: 52, 55, 58, 62, 67mm</p>	<p>Manual Focus Tubes £17.99</p>
<p>Nikon: 52, 55, 58, 62, 67mm</p>	<p>Autofocus Tubes £129.99</p>
<p>Pentax K: 52, 55, 58, 62, 67mm</p>	<h3>Extension Bellows</h3>
<p>Olympus: 52, 55, 58, 62, 67mm</p>	<p>Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.</p>
<p>Sony: 52, 55, 58, 62, 67mm</p>	
<h3>Coupling Rings - £11.99</h3>	<p>£49.99</p>
<p>Used to attach two lenses together through their filter threads, achieving high magnifications</p>	<h3>Right Angle Viewfinders</h3>
<p>52-52mm, 52-55mm, 52-58mm</p>	<p>Adjustable eyepiece, adjustable magnification, 30 degree rotating body. Ideal for close-up work.</p>
<p>55-55mm, 55-58mm, 58-58mm</p>	<p>1.0X-2.0X £49.99</p>
<h3>T2 Mounts - £12.99</h3>	<p>1.0X-3.3X £64.99</p>
<p>Canon, Nikon, Sony, Oluf, Pentax</p>	
<h3>Series 7 Rings, Rollei Rings and</h3>	
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17-85 F4/5.6 IS USM unboxed.....	£299
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18-135 F3.5/5.6 IS U no box.....	£319
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17 F4 TSE L.....	£1949
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20 F2.8 USM.....	£399
24 F1.4 L II USM.....	£1297
24 F2.8.....	£369
24 F3.5 TSE MKII.....	£1749
24-70 F2.8 L USM.....	£989
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28 F1.8 USM.....	£399
28-135 F3.5/5.6 IS USM.....	£399
35 F1.4 L U.....	£1149
45 F2.8 TSE.....	£1129
50 F1.2 L USM.....	£1289
50 F1.4 L.....	£309
50 F2.5 Macro.....	£239
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70-300 F4.5/5.6 DO IS U.....	£1149
70-300 F4.5/5.6 IS USM.....	£399
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85 F1.8 USM.....	£319
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200 F2.8 L IS USM.....	£629
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300 F4 L IS USM.....	£1169
400 F2.8 IS II L USM.....	£POA
400 F2.8 L IS USM.....	£6479
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70-300 F4.5/5.6 VR.....	£397
80-400 F4.5/5.6 VR AFD.....	£1149
85 F1.4 AFS G.....	£1499
85 F1.4 AFD.....	£879
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85 F3.5 G VR.....	£379
105 F2.8 VR macro.....	£597
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70-300 F4.5/5.6 APO DG mac.....	£189.99
70-300 F4.5/5.6 DG Mac NAF.....	£99.99
85 F1.4 EX DG.....	£689.99
105 F2.8 EX DG macro.....	£389.99
120-300 F2.8 EX DG NAF.....	£1789.99
120-400 F4.5/6.3 APO OS.....	£639.99
150 F2.8 EX DG Mac.....	£579.99
150-500 F5.6/3 DG OS.....	£749.99
300 F2.8 EX DG NAF.....	£1999.99
300-800 F5.6 EX DG.....	£5999.99
500 F4.5 EX DG.....	£3777.99
500 F4.5 EX DG DEMO CAF.....	£2999.99
1.4x EX DG converter.....	£199.99
2x EX DG converter.....	£229.99
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SIGMA EX DG FILTERS

SIZE	UV	Circ Pol
46mm	£17	£38
52mm	£17	£40
55mm	£20	£49
58mm	£30	£50
62mm	£35	£55
67mm	£40	£93
72mm	£49	£95
77mm	£50	£99
82mm	£59	£123
86mm	£99	£132
95mm	£85	£125
105mm	£119	£165

HOYA Filters

UV/Sky	Pro1 D UV	Circ Pol	Pro1 D Circ Pol
49mm	£14	£36	£68
52mm	£16	£34	£68
55mm	£17	£36	£70
58mm	£19	£38	£80
62mm	£24	£44	£85
67mm	£30	£49	£94
72mm	£39	£55	£114
77mm	£47	£59	£132
82mm	£66	£69	£110
86mm	£85	£85	£149
95mm	£85	£85	£160

HOYA 95mm Linear Polariser £99

HOYA	Pro1 D Protector	Infra Red	G.O.R.Y 81A/B/C
58mm	£39	£39	£16
62mm	£38	£49	£19
67mm	£42	£69	£24
72mm	£45	£69	£28
77mm	£49	£89	£30

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EOS 1N + E1 Booster	E++ \$519
EOS 1 + E1 Booster	As Seen \$139
EOS 1 Body Only	E++ \$129-179
EOS 3 Body Only	As Seen \$39
EOS 30 Body Only	E++ \$79
EOS 30S Body Only	As Seen \$39
EOS 50E + 28-50mm USM	E++ \$79
EOS 50E + BP50 Grip	E++ \$59
EOS 50E Body Only	E++ \$49-59
EOS 300V Body Only	E++ \$39
EOS 100 Body Only	E++ \$25-229
14mm F2.8 L USM MkII	Mint- \$1,499
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18-55mm F3.5-5.6 IS II	E++ \$49
18-55mm F3.5-5.6 IS EF	E++ \$89
24mm F2.8 EF	Mint- \$279
24mm F3.5 L TS-E	E++ \$799
24-70mm F2.8 L USM	E++ \$749
28-135mm F3.5-5.6 EF II	E++ \$39
35-135mm F4-5.6 IS USM	E++ \$119
50mm F1.8 EF MkII	E++ \$149
55-250mm F4-5.6 IS USM	Mint- \$139
60mm F2.8 EF Macro	E++ \$259
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70-210mm F4-5.6 IS USM	E++ \$119
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Sigma 17-35mm F2.8 EX	E++ \$1,129
Sigma 18-35mm F3.5-4.5 AF	As Seen/E++ \$59-599
Sigma 18-50mm F2.8 EX DC	E++ \$1,159-1,229
Sigma 18-25mm F3.5-5.6 DC	Mint- \$139
Sigma 22mm F1.8 EX DG	E++ \$349
Sigma 24-70mm F2.8 EX DG	E++ \$279
Sigma 28-200mm F3.5-5.6 DL	E++ \$59
Sigma 30mm F2.8 EX Macro	E++ \$149
Sigma 50-500mm F4-6.3 Apo DG	E++ \$549
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Sigma 70-210mm F2.8 Apo	E++ \$299
Sigma 70-300mm F4-5.6 DC Macro	E++ \$299
Sigma 70-300mm F4-5.6 DC OS	E++ \$299
Sigma 105mm F2.8 EX DG Macro	E++ \$299-279
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Sigma 300mm F4 Apo	E++ \$1,229-2,299
Sigma 2x Apo EX DG Converter	Mint- \$1,125
Tamron 2x MC7 Converter	E++ \$45
Tamron 28-200mm F3.5-5.6 LD	E++ \$39
Tamron 28-300mm F4-5.6 LD	E++ \$39
Tamron 80mm F2.8 SP Di Macro	Mint- \$269
Teleplus 2x MC7 Converter	E++ \$25
Tokina 16-50mm F2.8 ATX Pro DX	Mint- \$49
Tokina 80-200mm F2.8 ATX Pro	E++ \$199
Vigilander 19-35mm F3.5-4.5	E++ \$39
300EX Speedlite	E++ \$199-239
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480EX Speedlite	E++ \$129
550EX Speedlite	E++ \$149
580EX Speedlite	E++ \$199-229
580EXII Speedlite	E++ \$279
ML2 Ringflash	E++ \$149
ML2 Macroflash	E++ \$99-139
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E1 Booster	As Seen/E++ \$29-279
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FP25 II Extension Tube	E++ \$59
LC3 Wireless Set	Mint- \$399
TC-803D Timer Release	E++ \$49
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FINME Black Body Only	E++ \$219-229
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A1 Black + 50mm F1.8	E++ \$89
A1 Black Body Only	Exc/E++ \$59-279
AE1 Chrome + 50mm F1.8	E++ \$69
AE1 Chrome Body Only	E++ \$59
AV1 Black Body Only	E++ \$49
AV1 Chrome Body Only	E++ \$49
EF Black + 50mm F1.8	E++ \$109
EF Black Body Only	E++ \$79
EX Auto + 50mm F1.8	As Seen \$59
FTB QL Chrome + 50mm F1.8	E++ \$69
T50 + 50mm F1.8	E++ \$29
T80 Body Only	As Seen/E++ \$59-239
24mm F2.8 FD	E++ \$69
24-35mm F3.5 FD L	E++ \$39
28mm F2.8 Black	E++ \$29-359
28mm F2.8 FD	As Seen/Mint- \$20-239
28-55mm F3.5-4.5 FD	E++ \$49
35mm F2.8 FD	E++ \$45-49
35mm F3.5 Black	E++ \$29
35-70mm F3.5-4.5 FD	E++ \$29-359
35-70mm F4 FD	E++ \$25-30
35-105mm F3.5 FD	E++ \$79
50mm F3.5 Black + FD25 Tube	E++ \$39
50mm F3.5 FD Macro + Tube	As Seen/E++ \$49-239
70-210mm F4 FD	As Seen/Mint- \$29-279

75-200mm F4.5 FD	Exc/E++ \$29-59
80-200mm F4.5 Black	E++ \$39
80-200mm F4.5 FD	E++ \$39
85mm F1.8 Black	E++ \$39
100mm F2.8 Black	E++ \$69-279
100mm F2.8 FD	E++ \$75
100mm F4 Black Macro	E++ \$199
100mm F4 FD Macro	E++ \$29-269
100mm F4 FD Macro + Tube	E++ \$109-279
100-200mm F5.6 Black	E++ \$39-245
100-200mm F5.6 FD	E++ \$29-239
100-300mm F5.6 FD	E++ \$79
135mm F3.5 FD	E++ \$19-235
200mm F2.8 FD	As Seen/E++ \$39
200mm F4 FD	E++ \$20-245
300mm F2.8 FD L	Exc \$350
300mm F4 FD	E++ \$179
300mm F5.6 Black	E++ \$65
300mm F5.6 FD	E++ \$59-279
400mm F4.5 Black	E++ \$299
500mm F4.5 FD Reflex	E++ \$139
500mm F4.5 FD	E++ \$159
50.5mm 400mm F4.5 Black	E++ \$39
1.4x Extender A	E++ \$59
2x Extender A	E++ \$45
2x Extender B	E++ \$35-59
177A Speedlite	E++ \$19-215
188A Speedlite	E++ \$215
244T Speedlite	E++ \$15-119
289T Speedlite	E++ \$35
300TL Speedlite	E++ \$25-59
533G Speedlite	E++ \$109
ML3 Macro	E++ \$75-129
AE Powerwindow FN	E++ \$79
MA Drive Set (US Coastguard)	E++ \$25
Winder A2	E++ \$25
Winder A	E++ \$19-229
Film Chamber 250	E++ \$35
Autobulb + Copier	E++ \$39
FL Bellows + Copier	Mint- \$109
Eye Level Finder F	Exc \$29
Eye Level Finder FN	E++ \$49
Servo Ext. Finder	E++ \$75
Speed Finder F	As Seen \$55
Compacts	
Canon IXUS Gold Edition	Mint \$149
Canon AF 35ML	Unused \$69
Canon Z15S	E++ \$49
Canon Z80W	Mint- \$79
Canon Dial	As Seen \$89
Canon TVSIII Black	E++ \$349
Canon TVS Titanium	E++ \$149
Canon TX Titanium	Unused/E++ \$145-199
Yashica T Zoom	Mint- \$39
Leica Minilux Zoom Highlight Set	Exc/E++ \$179
Leica Minilux Zoom	Exc Demo \$249
Leica Minilux DB Edition	Exc Demo \$249
Leica Mini	E++ \$39
Canon G1S Silver	E++ \$179
Minolta TX Titanium	Mint- \$249
Minolta LX Black	E++ \$350
Minolta CX Black	E++ \$145
Minolta C Chrome	E++ \$145
Nikon 35T Silver	E++ \$75
Nikon 35T Chrome	E++ \$75
Nikon 35T Black	E++ \$75
Olympus 10100 + 1.5x Converter	E++ \$75
Olympus IS200	Unused \$59
Olympus IS300	E++ \$59
Olympus A1 Mini	Unused \$39
Olympus A230 Superzoom	Unused \$39
Olympus L1 Limited Edition	Exc Demo \$249
Olympus MU Zoom 80	E++ \$69
Olympus MU Panorama	Unused \$69
Olympus MU Limited Platinum	Unused \$69
Olympus Superzoom 105	Unused \$69
Olympus Superzoom 110 Outfit	Unused \$79
Olympus Superzoom 140S	E++ \$29
Olympus Superzoom A230	Unused \$49
Olympus XA2 + A11 Flash	E++ \$35
Olympus XA2 + A16 Flash	E++ \$35
Olympus XA3 + A11 Flash	E++ \$75
Olympus XA3 Compact	E++ \$49
Konica Hexar + HX14 Flash - Silver	Unused \$499
Rich GR1	E++ \$79
Rich GR1S	E++ \$199
Rolei 3S Chrome	E++ \$199
Rolei 3S Classic - Gold	New \$1,999
Rolei 3S Classic - Platinum	Mint- \$950
Rolei 3S Classic - Titanium	Mint- \$650
Rolei 3S Black	E++ \$179
Rolei 3S Chrome	E++ \$199
Rolei 3S Gold	Unused/Mint- \$999-999
Rolei A110 Camera	As Seen \$49
Rolei B35 Chrome	E++ \$49-275
Rolei QZ55S + Flash	Unused \$399
Contax 645	
35mm F3.5 Distagon	E++ \$1,299
45mm F2.8 Distagon	E++ \$1,099-2,099
55mm F3.5 Distagon	E++ \$1,099-2,099
140mm F2.8 Sonnar	Unused/Mint- \$1,099
210mm F4 Sonnar	Unused/Mint- \$999-999
120-220mm F4.5 Zoom	Unused \$399
220 Vacuum Insert	Unused \$149
Polaroid Magazine	E++ \$19-149-249
AE Prism Finder	E++ \$199
GB74 Hood	Unused/E++ \$45-55
LASO Cable Switch	E++ \$39
MSB1 Flash Bracket	E++ \$19-179-199
TL480 Flash	E++ \$279
Contax G Series	
G2 Ultimate Kit	Mint- \$1,999

G2 Millennium Kit	E++ \$1,099
16mm F8 + Finder G	E++ \$99
21mm F2.8 G + Finder	E++ \$399
28mm F2.8 G	E++ \$209
35-70mm F3.5-5.6 G	E++ \$399
90mm F2.8 G	E++ \$199-239
TLA40 Flash	E++ \$199-239
TLA200 Flash	E++ \$279-219
Contax SLR	
N1 + 24-55mm	Unused/E++ \$499-2750
AX + 28-90mm	Unused/New \$349-2499
AX Body Only	Exc/E++ \$299-2499
RTS Body Only	E++ \$49
RTS2 Body Only	As Seen/E++ \$169-219
RTS + Winder	E++ \$195
RTS Body Only	E++ \$125
RX Body Only	As Seen/E++ \$179-2299
Aria Body Only	E++ \$219-2249
167MT Body Only	E++ \$189-219
137MA Body Only	E++ \$189-219
127MD + Grip	E++ \$89
139 Body Only	E++ \$59
Preview Body Only	E++ \$179-2249
15mm F3.5 AE	E++ \$1,099
18mm F4 MM	E++ \$549-599
21mm F2.8 MM	Mint- \$1,699
25-70mm F4.4 MM	E++ \$299
55mm F2.8 MM	Mint- \$449
28mm F2.8 AE	E++ \$599
28mm F2.8 MM	E++ \$249
28mm F2.8 MM	E++ \$249
26-70mm F3.5-5.5 MM	E++ \$1,219-2379
26-80mm F3.5-5.5 AF	Unused \$399
100mm F2.8 4.4 MM	E++ \$299
35-135mm F3.4-5.5 MM	E++ \$1,099-2,499
60mm F2.8 2.8 Macro	E++ \$1,499-2,499
70-300mm F4-5.6 AF	Unused/Mint- \$549-2799
80-200mm F4.5 AF	E++ \$1,279-2,599
85mm F2.8 AE	E++ \$225
100mm F2.8 AE Macro	E++ \$399-2,499
135mm F2 (60 Year Edition)	Unused \$2,499
135mm F2.8 AE	E++ \$169
135mm F2.8 MM	E++ \$199
180mm F2.8 AE	E++ \$349-2,499
180mm F2.8 MM	E++ \$1,219-2,499
200mm F2.8 MM	Mint- \$2,299
300mm F3.5 AE	As Seen/E++ \$1,099-2,225
300mm F4.5 AE	E++ \$1,099-2,499
500mm F8 Mirror	New \$649
500mm F8 Macro	Mint- \$1,199
Muter 1 Converter	E++ \$1,279-2,499
Muter 1 Converter	E++ \$1,279-2,499
Muter 1 Converter	E++ \$1,279-2,499
Yashica 100mm Medical Set	Unused \$299
FE-1 LCD Viewfinder	E++ \$269
PT Battery Holder	New \$99
PT Battery Holder	E++ \$129
TL20 Motordrive	As Seen \$59
TLA280 Flash	E++ \$1,019-2,119
TLA30 Flash	As Seen/Mint- \$229-559
TLA30 Flash	E++ \$1,019-2,119
W7 Winder (195MM)	E++ \$49
Digital Cameras	
Canon EOS 10S MkII Body Only	E++ \$1,049-2,199
Canon EOS 10S Body Only	E++ \$649
Canon EOS 1D MkII Body Only	E++ \$4,299
Canon EOS 1D MkII Body Only	E++ \$4,299
Canon EOS 1D Body Only	E++ \$4,499
Canon EOS SD Body Only	E++ \$1,719-2,749
Canon EOS 50D Body Only	E++ \$549
Canon EOS 40D Body Only	E++ \$399-2,499
Canon EOS 30D Body Only	E++ \$299
Canon EOS 20D Body Only	E++ \$219-2,499
Canon EOS 10D + BG-ED3 Grip	E++ \$1,519-2,199
Canon EOS 10D Body Only	E++ \$1,419-2,159
Canon EOS 1000D Body Only	Mint- \$259
Canon EOS 450D Body Only	E++ \$329-2,599
Canon EOS 400D + 18-55mm IS	E++ \$259
Canon EOS 400D Body Only	E++ \$249
Canon BG-ED3 Grip (SD)	E++ \$69
Canon BG-ED3 Grip (SD)	Mint- \$159
Canon BG-ED3 Grip (10D)	E++ \$179
Canon PowerShot G10	Mint- \$299
Canon PowerShot G10	E++ \$1,199
Fuji S2 Pro Body Only	E++ \$1,999
Fuji S6500FD	Mint- \$1,119
Fuji S5000	E++ \$59
Kodak DCS 320 Body Only	As Seen \$349
Leica M2 White Body Only	Exc Demo \$4,500
Leica M2 Black Body Only	E++ \$1,679
Leica Dlux 4 + 14-50mm	Mint- \$1,099
Leica Dlux 4 - Black	Mint- \$375-399
Leica Dlux 3 + Leather Case	E++ \$299
Mamiya ZD + 80mm F2.8 AF	E++ \$2,699
Minolta TD Body Only	E++ \$249

Olympus E1 Body Only	E++	\$1,199
Olympus E30 Body Only	Mint-	\$499
Olympus E20 + 14-42mm	E++	\$359
Olympus E510 + 14-42mm	Mint-	\$249
Olympus E300 Body Only	E++	\$125
11-22mm F2.8-3.5 Zuiko	Mint-	\$399
14-42mm F3.5-5.6 Zuiko	Unused / Mint-	\$59-149
50mm F2.8 Zuiko Macro	Mint-	\$379
14-54mm F3.5-5.6 Zuiko	E++	\$299
17mm F2.8 Pancake + Finder	Mint-	\$249
18-180mm F3.5-6.3 Zuiko	E++	\$319
25mm F2.8 Zuiko	Mint-	\$149-169
40-150mm F4.5-5.6 Zuiko	Unused / New	\$79-319
50-200mm F2.8-3.5 Zuiko	E++	\$499
80mm F2.8 Zuiko Macro	E++ / Mint-	\$379-239
70-300mm F4-5.6 ED Zuiko	E++	\$239
Olympus FL50 Flash	E++	\$189
Olympus HLD-5 Grip	Mint-	\$49
Olympus SRP-11 Ringflash Set	Mint-	\$449
Olympus WA-1 Right Angle Finder	E++	\$119-139
Parasonic GP-1 + 20mm F1.7	Mint-	\$449
Parasonic G1 Body Only	Mint-	\$249
Parasonic L1 + 14-50mm	E++	\$599
7-14mm F4 G Vario	Mint-	\$849
14-140mm F4-5.8 OIS HD	Mint-	\$549
45-200mm F4-5.6 OIS	Mint-	\$189
Sigma GRX + 24-72mm	Mint-	\$479
Sigma GRX + 18-55mm	E++	\$499
Sigma GRX + 18-55mm	E++	\$499
Sigma VFD Viewfinder	Mint-	\$149
Rich GRD II + Converters	E++	\$399
Rich GRD Creative Set	Mint-	\$349
Rich GX200 + Finder	New	\$399
Sigma DP2 + Accs	Mint-	\$349
Sony A550 + 18-55mm	Mint-	\$399
Sony A550 + 18-55mm	E++	\$899
Sony DSLR-F38M Flash	E++	\$399

Flash & Lighting - Please Phone

Fuji

GA45ZL	E++	\$399
GS45S	E++	\$279
GS45W	As Seen	\$279
GSW60 MkII	E++ / E++	\$599-799
GW670 MkII	E++	\$399
GW690 MkII	E++	\$399
GX617 + 105mm	E++	\$299
GX617 + 90mm F5.6	E++	\$279
105mm F8 (GX617)	E++	\$1,099
180mm F6.7 W (GX617)	E++	\$1,499
GX680 MkII Complete	E++	\$399-549
GX680 MkII Complete	E++ / E++	\$399-549
GX680 MkII Complete	E++	\$399
80mm F5.6 GX (680)	E++ / E++	\$249
80mm F5.6 GX (680)	E++	\$249
80mm F5.6 GX (680)	E++	\$199
135mm F5.6 GX (680)	Mint-	\$299
135mm F5.6 GX (680)	E++ / Mint-	\$1,199-2,550
155mm F4.5 GX (680)	E++	\$249
155mm F4.5 GX (680)	E++	\$249
180mm F8 Soft Focus (680)	E++ / Mint-	\$399-449
180mm F8 Soft Focus (680)	E++	\$499
210mm F5.6 GX (680)	E++ / Mint-	\$249-499
Angle Finder (680)	E++	\$125
Focus Screen B (680)	E++	\$25
Instant Film Holder Mk1 (680)	E++	\$69-399
Instant Film Holder Mk2 (680)	E++	\$45
Instant Film Holder Mk2 (680)	E++	\$75-235
120 Insert (680)	E++	\$235
MkII Mag + 120 Insert (680)	E++	\$109
MkII Mag + 120 Insert (680)	E++	\$109
MkII Mag + 120 Insert (680)	Exc / Mint-	\$75-199
MkII Mag + 120 Insert (680)	E++	\$94-125
Pro Shade (680)	E++	\$249
Remote Release (680)	E++	\$45
White Bellows (680)	E++	\$35

Hasselblad



503CX Complete	E++	\$949
500CM Complete	E++	\$549
500ELX Black Body Only	E++	\$449-2,450
500CM Complete	E++	\$299
SWMCM Complete	E++	\$1,399
AC Outfit	E++	\$250
30mm F3.5 C Fisheye	E++	\$1,299
50mm F4 C Black	Exc / E++	\$249-239
50mm F4 C Chrome	As Seen / E++	\$199-2449
50mm F4 CF	Exc / E++	\$379-399
50mm F4 Chrome	E++	\$199
50mm F4 Classic ZV	Unused	\$2,999
80-120mm F4.8 FE	E++	\$849
80mm F3.5 C Black	E++	\$399
80mm F2.8 C Black	E++	\$185
80mm F2.8 FE	E++	\$499
120mm F4 CF Macro	E++	\$899-2,449
135mm F5.6 C Macro	E++	\$249-2,449
135mm F5.6 S Planar	E++	\$299
150mm F2.8 FE	E++	\$1,299
150mm F4 C Black	As Seen / E++	\$149-2,299
150mm F4 C Chrome	E++	\$149
150mm F4 CF	As Seen / E++	\$299-2,449
150mm F4 CF	E++	\$849-2,449
150mm F4 CF	Unused	\$899
24		

The Kirk, Wester Balblair,
Beauly, Inverness. IV4 7BQ.
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Email: info@ffordes.com

ffordes

**Mamiya TLR - Please Phone
Meters - Please Phone
Minolta - Please Phone**

Nikon AF



F6 Body Only	E++ / Mint	E949-£1,099
F5 Body Only	Exc / E+	E219-£249
F4S Body Only	E+ / E+	E179
F100 Body Only	Exc / E++	E139-£239
F90S Body Only	As Seen / E+	E139-£129
F90 Body Only	E+ / E+	E39-£39
F80 Body Only	E+ / E+	E129
F80 + 28-100mm	Mint	E129
F80 Black + MB16 Grip	E+	E89
F80 Black Body Only	E+ / E+	E69-£99
F80 Chrome Body Only	E+ / E+	E79
F80S Body Only	Unused	E49
F80 Body Only	E+	E39
F60 Body Only	E++	E29
F60 Chrome Body Only	Exc / E+	E29-£49
F50 Black + 35-80mm	E+	E49
F50 Black Body Only	E+	E39
10.5mm F2.8 AF ED DX Fisheye	E++	E429
14mm F2.8 AF	Mint	E79
14-24mm F2.8 AF ED	Mint	E1,099
17-35mm F2.8 ED AFS	E+	E79
17-55mm F2.8 AFS DX	E+	E69
18-35mm F3.5-4.5 AF	E+ / E+	E249-£299
18-70mm F3.5-5.6 AF ED DX	E+ / E+	E129-£149
18-200mm F3.5-5.6 AF ED DX VR	Mint	E359
20mm F2.8 AF	E+	E39
24mm F2.8 AF	E+	E19
24-50mm F3.5-4.5 AF	E+	E29
24-85mm F2.8-4 AF	E++	E249
24-120mm F3.5-5.6 AF ED VR	E++ / Mint	E339-£449

28mm F2.8 AF	E+	E39
28-70mm F3.5-4.5 AF	E++	E125
35-135mm F3.5-4.5 AF	E+	E39
50mm F1.8 AF	E++	E79
60mm F2.8 AF Micro	E++	E249
70-180mm F4.5-5.6 AF Micro	Mint	E1,099
70-200mm F2.8 AF ED VR	Mint	E1,149
70-200mm F4.5-5.6 AF	E+	E39
80-200mm F2.8 AF	E+ / E+	E39
85mm F1.4 AF	E+	E69
105mm F2.8 AF VR Micro	Mint	E319
180mm F2.8 AF	E++	E499
300mm F2.8 AF VR	E++	E2,899
300mm F2.8 IF ED AFS II	E+	E2,399
TC-20EII Converter	E+	E119
Sigma 2x Apo EX Converter	E+	E319
Sigma 10-20mm F4-5.6 EX DC HSM	E++	E319
Sigma 15mm F2.8 EX Fisheye	E++	E359
Sigma 17-35mm F2.8-4 EX	E++	E129
Sigma 17-70mm F2.8-4.5 DC Macro	E++	E179
Sigma 18-50mm F2.8 EX DC	E++	E179
Sigma 18-125mm F2.8-4.5 DC	E++	E179
Sigma 18-250mm F3.5-6.3 DC OS	E++	E319
Sigma 20mm F1.8 DG RF	E++	E299
Sigma 28mm F1.8 DG	E++	E199
Sigma 28-70mm F2.8 EX	E++	E149
Sigma 30mm F1.4 DC EX HSM	E++	E279
Sigma 35mm F2.8 EX DG Macro	E++	E169
Sigma 50-150mm F2.8 Apo EX DC HSM	E++	E399
Sigma 50-500mm F4-5.6 Apo DG	E++	E399
Sigma 55-200mm F4-5.6 D DC	E++	E49
Sigma 70-300mm F4-5.6 Apo DG	E++	E399
Sigma 80-400mm F4.5-5.6 Apo OS	E++	E649
Sigma 105mm F2.8 EX DG Macro	E++	E279
Sigma 155mm F2.8 EX Macro	E++	E179
Sigma 185-400mm F4.5-6.5 Apo D	E++	E299
Sigma 300mm F2.8 Apo EX DG HSM	Mint	E1,649
Tamron 14mm F2.8 SP AF	New	E99
Tamron 18-70mm F2.8-3.5 Di II VC LD	E++	E299
Tamron 28-300mm F3.5-6.3 XR	E++	E159
Tamron 55-200mm F4-5.6 Di II	E++	E39
Tamron 70-210mm F2.8 SP AF LD	E++	E399
Teleplus 2x Converter	E++	E49
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	New	E400
Tokina 28-70mm F2.8-4 ATX Pro	E++	E249
Tokina 28-80mm F2.8 ATX Pro	E++	E249
DR-3 Right Angle Finder	Mint	E25
DNA Waist Level Finder	Mint	E25
SB2 Speedlight	E++	E29-£49
SB21A Macro Speedlight	Mint / Mint	E129-£225
SB21B Ringflash	E++	E149-£179
SB22 Speedlight	E++	E49
SB22S Speedlight	E++	E49
SB27 Speedlight	E+ / E+	E49-£59
SBX500 Speedlight	E++	E79
WT-1 Transmitter	E++	E139

Pentax 6x7



67II Complete	E+	E399
67 AF Complete	E+ / E+	E299-£399
67 Body Only	Exc	E549
67 Mirror Up + TTL Prism	E+	E399
35mm F4.5 Fisheye Pentax	E++	E379
35mm F4.5 Fisheye Takumar	E+ / E+	E299-£650
55mm F3.5 Takumar	Exc	E159
55mm F4 Pentax	As Seen	E159
75mm F4.5 Shift Pentax	Exc / E+	E299-£399
135mm F4 Macro Pentax	E+ / E+	E199-£299
135mm F4 Macro Takumar	E+	E199-£229
150mm F2.8 Takumar	As Seen / E+	E109-£179
165mm F2.8	As Seen	E79
165mm F2.8 Pentax	As Seen / E+	E99-£199
200mm F4 Pentax	E+ / E+	E139-£249
200mm F4 Takumar	Exc / E+	E99-£199
300mm F4 Pentax	Exc Demo / E+	E279-£549
300mm F4 Takumar	As Seen / E+	E199-£349
500mm F5.6 Pentax	E++	E749-£1,399
800mm F4 Takumar	E++	E2,999
800mm F6.7 Pentax	E++	E2,299
Extension 2x Converter	Exc / E+	E39-£79
Extension Tube 1	Exc	E15
Extension Tube 2	Exc	E15
Extension Tube Set	Exc	E75
Magnifying Hood	E+	E95

Pentax AF

M23 Body Only	Mint	E279
M23 Body Only	E++	E449
Z1-P Body Only	E+	E99
Z1 Body Only	E+	E59
Z10 + 35-80mm	E+	E69
M23N Body Only	E++	E39
M25 Body Only	E+	E49

**Voigtlander - Please Phone
Zeiss - Please Phone**

OM4Ti Black + 50mm F1.8	E+	E299
OM4Ti Titanium + 50mm F1.8	E+	E249
OM4Ti Titanium Body Only	E+	E249-£279
OM4 Black + 50mm F1.8	E+	E149
OM4 Black Body Only	E+ / E+	E119-£149
OM4SP Black Body Only	E+ / E+	E119-£129
OM2N Chrome + 50mm F1.8	E+	E75
OM2N Chrome Body Only	E+	E75
OM1N Chrome + 50mm F1.8	As Seen	E65
OM1N Chrome Body Only	E+	E79
OM1 Chrome Body Only	E++	E79

OM40 Black + 50mm F1.8	E++	E79-£89
OM40 Black Body Only	Exc / E+	E49-£79
OM30 Chrome + 50mm F1.8	As Seen	E69
OM20 Chrome Body Only	E++	E49
OM10 Chrome + 50mm F1.8	E+	E69
OM10 Chrome Body Only	E++	E39
C-35AD-2 Body Only	E+	E75
C-35AD-2 Body Only	E+	E75
PM6 Body Only	Mint	E199
21mm F3.5 Zuiko	E++	E349
28mm F2.8 Zuiko	E++	E49-£59
28mm F3.5 Zuiko	E++	E35-£55
28-48mm F4 Zuiko	E++	E59-£79
35mm F2.8 Zuiko	E+	E49
35mm F2.8 Zuiko Shift	E+	E249
35-70mm F3.5-4.5 Zuiko	E+ / E+	E39-£95
35-70mm F3.5-4.8 Zuiko	E++	E39-£59
35-70mm F4 Zuiko	Exc / E+	E39
35-80mm F2.8 Zuiko	E++	E99
35-105mm F3.5-4.5 Zuiko	E+	E99
50mm F2 Macro Zuiko	E+	E329
50mm F3.5 Macro Zuiko	E++	E119
50-250mm F5 Zuiko	E++	E349
65-200mm F4 Zuiko	E+ / E+	E99-£159
75-150mm F4 Zuiko	As Seen / E+	E39-£49
80mm F4 Auto Macro Zuiko	E+	E225
80mm F4 Macro Zuiko	E+ / E+	E159-£199
100-200mm F5 Zuiko	E+	E249
135mm F2.8 Zuiko	E+	E59
135mm F3.5 Zuiko	Exc / E+	E29-£39
135mm F4.5 Macro Zuiko	E+	E139
135mm F4.5 Zuiko Macro	E++	E249
180mm F2.8 Zuiko	E+	E349
200mm F4 Zuiko	E+	E49
200mm F5.6 Zuiko	E+	E39
400mm F5.6 Zuiko	E++	E399
600mm F5.5 Zuiko	E+	E299-£549
250 Film Back	E++	E69-£149
Autobellows	E+	E99
Auto Extension Tube 7	E+ / Mint	E15-£25
Auto Extension Tube 14	E+ / Mint	E15-£25
65-135 Variable Tube	E+	E75
Motordrive 1 + Pispick	E+	E99
Motordrive 1	E+	E85
Winder	E++ / Mint	E25-£35
Handy Copystand	Mint	E65
MAC Control Box	E++	E65
M-Quartz Remote Controller 1	Mint	E75
Recordata Back 4	E+	E85
Ring Cross Polariser	E+ / Mint	E95
Power Source Grip 2	As Seen / E+	E25-£35
P280 Flash	E+ / E+	E59-£125
T10 Ringflash	E+	E75
T10 Ringflash + PC Control 1	E+	E145
T20 Flash	E+ / E+	E95-£125
T28 Flash Head	As Seen	E49
T32 Flash	E+ / E+	E20-£55
T45 Hammerhead Flash	E++	E175
Varimagrifier	E+ / Mint	E39-£99

Pentax Manual - Please Phone

Rollei 6003/6/8	E++	E1,950-£2,750
6008AF Complete	E++	E699-£749
6008 Integral Complete	E++	E699-£749
6008 Complete	E++	E629
6008 Body + Mag	E+ / E+	E369-£429
6008 MK1 Complete	E+ / E+	E369-£429
6001 Body Only	E++	E199
SLX MKII Complete	E+	E249
50mm F4 HFT	Exc / E+	E299-£399
50mm F4 PQ	E+ / E+	E649-£650
50mm F4 PQ EL	E++	E499-£599
120mm F4 PQS Macro	E++	E999
120mm F5.6 HFT	E++	E399
150mm F4 EL	Unused	E599
150mm F4 HFT	Exc / E+	E249-£299
150mm F4 PQ	E++	E549-£650
150mm F4 PQ Tele Xeler	E+	E399
150mm F4 PQS	E++	E650
180mm F2.8 AF	E++	E1,299
180mm F2.8 PQ	E++	E1,099
250mm F5.6 HFT	E++	E399
350mm F5.6 HFT	E++	E499
2x HFT Converter	E+	E39-£99
120 Insert	E+ / New	E20-£69
120 Magazine (6006)	E+ / E+	E69-£125
120 Magazine (6008)	E+ / Mint	E99-£149
120 Magazine (6045) 6008	E++	E199
Polaroid Mag SLX/6002/3	E++	E85
Polaroid Mag 6006	E+ / E+	E35-£49
Polaroid Mag 6008	E+ / New	E99-£149
45 Degree Prism	E+	E179
90 Degree Prism	E+	E299
Autobellows	E+	E99
Extension Tube 17mm	E+	E65
Vario Extension Tube ET22-68	E++	E299
FM1 Flashmeter	New	E199
MF1 Multi Control Unit	Unused	E99
Quick Tripod Coupling	E+ / E+	E25-£30

Rollei 6003/6/8

6008AF Complete	E++ / Mint	E1,950-£2,750
6008 Integral Complete	E++	E699-£749
6008 Complete	E++	E629
6008 Body + Mag	E+ / E+	E369-£429
6008 MK1 Complete	E+ / E+	E369-£429
6001 Body Only	E++	E199
SLX MKII Complete	E+	E249
50mm F4 HFT	Exc / E+	E299-£399
50mm F4 PQ	E+ / E+	E649-£650
50mm F4 PQ EL	E++	E499-£599
120mm F4 PQS Macro	E++	E999
120mm F5.6 HFT	E++	E399
150mm F4 EL	Unused	E599
150mm F4 HFT	Exc / E+	E249-£299
150mm F4 PQ	E++	E549-£650
150mm F4 PQ Tele Xeler	E+	E399
150mm F4 PQS	E++	E650
180mm F2.8 AF	E++	E1,299
180mm F2.8 PQ	E++	E1,099
250mm F5.6 HFT	E++	E399
350mm F5.6 HFT	E++	E499
2x HFT Converter	E+	E39-£99
120 Insert	E+ / New	E20-£69
120 Magazine (6006)	E+ / E+	E69-£125
120 Magazine (6008)	E+ / Mint	E99-£149
120 Magazine (6045) 6008	E++	E199
Polaroid Mag SLX/6002/3	E++	E85
Polaroid Mag 6006	E+ / E+	E35-£49
Polaroid Mag 6008	E+ / New	E99-£149
45 Degree Prism	E+	E179
90 Degree Prism	E+	E299
Autobellows	E+	E99
Extension Tube 17mm	E+	E65
Vario Extension Tube ET22-68	E++	E299
FM1 Flashmeter	New	E199
MF1 Multi Control Unit	Unused	E99
Quick Tripod Coupling	E+ / E+	E25-£30

Rollei SL66/E/SE

SL66 Complete	E+	E649
40mm F4 Disagon	E++	E750
50mm F4 Disagon	E++	E349
50mm F4 SE Disagon	E+	E549
80mm F2.8 Planar	E+	E149
100mm F5.6 Planar	Exc	E399
150mm F4 E/SE Sonnar	E++	E499
150mm F4 U/Shift	E++	E499-£799
150mm F4 Sonnar	E++	E249-£499
120/220 E Magazine	E++	E195
120/220 Magazine	Exc	E125
45 Degree Prism	E+	E79
Chimney Finder	Exc	E95

Rollei Twin Lens

2.85X 30th Year Anniversary	E++	E1,599
3.5X Planar Type 3 - Metered	E+	E899-£1,499
3.5X Planar Type 3 - Metered	E+	E899
2.85X Evf Ready Case	E++	E109
2.85X Soft Leather Case	Mint	E59
Mutar 0.7x Converter	E++	E499
Pistol Grip	E+	E30
Plate Back + Holders	E+	E25
Prism Finder	As Seen	E59
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OM4 Black Body Only	E+ / E+	E119-£149
OM4SP Black Body Only	E+ / E+	E119-£129
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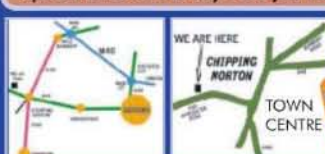
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Hadley Pro £see web

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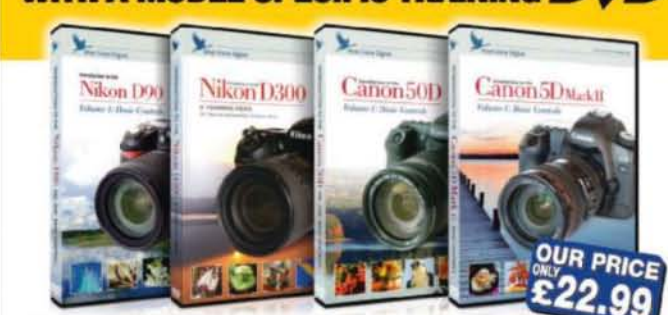
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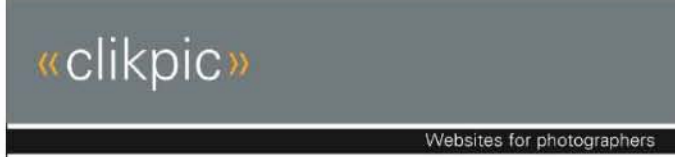
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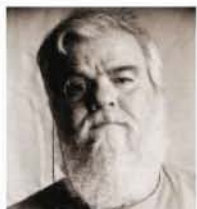
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ROGER HICKS

Are foreigners really guilty of taking our jobs, and would you really be any different if the roles were reversed?

IT'S A COMMON enough moan: foreigners coming over 'ere, taking our jobs. It's quite interesting, though, to reflect upon the number of jobs where you don't hear this complaint. Footballers, for example, or England football managers. How about academics? Or, for that matter, photographers.

It's also interesting when the boot is on the other foot (as it were). You very seldom hear anyone say, 'I'm going to go over there and take one of their jobs.' And yet, there is a fine old tradition of British photographers (and writers, magazine editors and media personalities) making successful careers in the United States, or even in France. Although arguably, I suppose, the language barrier can be similar in either country.

When, then, does 'taking our jobs' become an issue? If you or I decide to up sticks and go in search of a better living, it's commendable resourcefulness. When Johnny Foreigner does it, it's somehow unjust. A bit of a double standard, this.

There's also an interesting question about which of 'our jobs' they are taking. We have a young Bulgarian friend who works six months a year in France: backbreaking work in the fields, mostly at harvest time. They grow melons around here, so that's why he's around for about two months a year. I've never picked melons, but it doesn't look like easy work, and besides, when he's here, he lives in cramped temporary quarters with a dozen or so of his compatriots. Seasonal agricultural employment is not a career most of us would choose, partly because it's seasonal and partly because it's very badly paid. I saw the same when I lived in California: Mexican *campesinos* sleeping in bunk beds, six or eight to a garage. Were they taking jobs from *norteamericanos*? Probably not, in many cases.

All right, it's easy for me to come at this from a semi-retired, middle-class viewpoint, and a photographer and writer at that. These are, as I say, two jobs where there has always been a fair degree of international mobility. But my mate John is a small builder. He's a lot less worried about foreigners taking his job than he is about getting paid by, yes, the well-to-do middle classes. Or our chum Julie, who is a hairdresser. Is she afflicted by an influx of Polish or Portuguese hairdressers? Not really. She may take

on the occasional foreign apprentice or even qualified hairdresser (she owns a couple of salons). But neither she, nor the girls she takes on, nor the customers, sees this as 'taking our jobs'. It's just someone trying to earn an honest living.

This is where it becomes really intriguing. Increasingly, I harbour the suspicion that those who are most vocal about immigrants 'taking our jobs', vis-à-vis the gutter press, are actually the least at

risk, or in some cases, the most hypocritical, given the number of foreign newspaper proprietors that Britain has seen: remember the Bouncing (but not floating) Czech? And it becomes more intriguing still if you imagine yourself seeking a career in photography.

What, after all, would you not do? Where would you not go? Of course, I am assuming that you are one of those driven and slightly batty souls who would rather pursue photography as a trade, profession or calling, despite the hard work and uncertainty, than take the more rational course of a steady if unexciting job in order to put food on the table and film (or memory cards) into the camera, with photography as a hobby.

On the basis of that assumption, though, wouldn't you go to New York to shoot fashion? Or Afghanistan as a war photographer? Or Paris to work on a newspaper? Thereby depriving, of course, an American, Afghan or French photographer of a job?

You might well fancy none of these. Supposing you wanted to photograph wildlife instead, would you really turn down a chance to work in Africa because you'd be depriving an African photographer of a job? How about California, shooting celebrity portraits? Choose your own ambition, your own fantasy, your own dream. As soon as it's you, it's a different ball game.

As indeed it is for our melon-picking chum. As he says, 'I work like a dog, and people look down on me. They treat me like I am not human. I have a degree. I have two houses in Bulgaria. But in Bulgaria there is no work, so I come here.'

Personally, I'd much rather take pictures, or write magazine articles, than pick melons. But why, when you think about it, should we have one standard for photographers and another for melon pickers? Or one standard for ourselves, and another for other people? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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